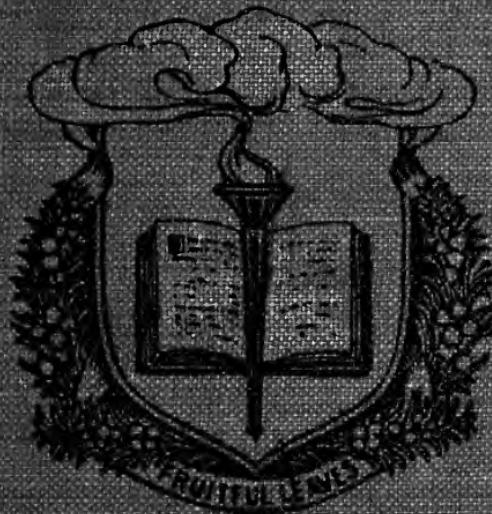


THE HALIBURTON TEACHER'S MANUAL

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Class LITERATURE

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THE HALIBURTON TEACHER'S MANUAL

TO ACCOMPANY
THE HALIBURTON READERS

BY

M. W. HALIBURTON

SUPERVISOR OF PRIMARY GRADES, CITY SCHOOLS, WACO,
TEXAS; FORMERLY DIRECTOR OF PRIMARY WORK,
STATE NORMAL SCHOOL, FARMVILLE, VA.; AND
FORMERLY PRINCIPAL OF THE TRAINING
SCHOOL, STATE NORMAL COLLEGE,
GREENSBORO, N. C.

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MANUAL

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I. FUNDAMENTAL PRINCIPLES INVOLVED IN THE TEACHING OF READING

INTRODUCTION

If every teacher of primary reading were left entirely dependent upon her own devices, she would inevitably spend some time in asking herself, "How shall I begin teaching reading?" and, "Of what shall the child's first reading lessons be composed?" To settle merely these two questions would require far too much thought and time, for there are several "points of contact" suggested in each of many "methods" which the teacher might wish to consider. Certain general principles have been defined, however, which enable the teacher to settle these questions satisfactorily,—principles that are fully and practically worked out in the Haliburton Readers. We refer to the great fundamental principles of Pedagogy, as follows:

Apperception	Imagination
Interest	Imitation
Concentration	Impersonation
Motivation	Continuity
Self-Activity	Correlation
Procedure from Wholes to Parts, etc.	

The authors of "How to Teach the Fundamental Subjects," who are teachers as well as wise investigators, have this to say with regard to the two fundamental questions:

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The child's own life is the basis of his interest. Therefore the material of his early reading lessons should relate to this life. This thought material may be drawn directly from his life experiences—those of which he is already conscious, or those that the teacher may help him to realize. Or it may be drawn from stories or pictures that portray similar experiences. Pets, playmates, games, and other good times are characteristic topics.

They also say of the story quality: "It is the better practice now to have the early lessons in reading consist of sentences which have such a relation to each other that they make a continued story." In her book, "Reading — A Manual for Teachers," Miss Laing says:

The first condition of teaching anything well is the securing of sustained interest with the accompanying habit of attention. The [vocabulary of] words that the child must master before he can read are forms. They must, then, be associated with a content that will interest the child. . . . The observation of children shows that they are interested in humanity and in nature, especially in those aspects of nature that appeal to them as life. The human interest develops first and is most constant and persistent. Child study thus far suggests that children are most interested in children; the child's home is his little world, the only world he has ever explored. . . . It is noteworthy that the books which have appealed most strongly to children are books that have children in them. This is partly due, no doubt, to the child's interest in the child, and partly to the fact that a book which has a child for its center is more likely to carry with it the setting that will interest a child.

In "Teaching Children to Read," the author says:

A third lesson that this psychological study teaches us is that, from the very beginning, the work in primary reading must be conducted in such a way as to develop (1) speed, (2) accuracy, (3) direct association between printed symbol and idea, *omitting* the auditory image. Therefore, in asking children to read early blackboard exercises, the time during which the sentence or phrase or word is exposed should be limited. The subject matter to be

read is shown and then quickly erased or covered. Instead of reading the assigned sentence orally after this limited exposure, let the child give evidence of the possession of the thought in ways other than verbal.

An examination of the Haliburton Readers will show how well they present the ideal conditions specified by these educational leaders. First, the subject matter of the Primer and First Reader is drawn directly from the child's life experiences, for it tells of the home life of four little playmates, their pets, games, and their good times, and both books are filled with pictures that portray similar experiences. Secondly, both the Primer and First Reader possess the necessary story quality. The "early lessons"—even in the Primer—"consist of sentences which have such a relation to each other that they make a continued story." The Haliburton Primer is "a book which has a child for its center," and carries with it "the setting which will interest a child." How successfully the preliminary work is conducted, from the very start, "in such a way as to develop speed, accuracy, and direct association between the written or printed symbol and the idea, omitting the auditory image" may be seen in the directions given for beginning the work in reading: the teacher shows and then quickly erases from sight action words which are to be silently enacted by the pupil, who thus "gives evidence of the possession of the thought in a way other than verbal"; that is, he shows by his acts that he reads the sentence and gets the thought.

Having seen that the subject matter with which we are to deal in our work of teaching reading is in accordance with the best pedagogical principles, we will next discuss, briefly, certain points that deal with the procedure to be followed and the results to be obtained.

BEGIN WITH BOOK OR BLACKBOARD?

This is a question that must be settled by each teacher for herself. It seems that, while there are few, if any, arguments in favor of beginning with the book in the hands of the children, there are many against it. The most important of the reasons why it is best to begin with the blackboard are:

(1) By using the blackboard, the teacher is able to adapt and adjust the subject matter of the early lessons according to her needs. (2) The amount of reading matter before the beginner at any one time can be limited to one or two sentences. In this way all danger of confusing or discouraging the slower children is eliminated, a danger which does often threaten in confronting the child at once with a whole page of a primer. (3) The teacher can more effectively meet the needs of each child, by easily including in the lesson many repetitions of troublesome words. (4) By using the blackboard, the teacher can, with but little effort, direct the attention of the entire class to the sentence that is being read. This cannot be done easily when each child reads from his book. (5) Books are cumbersome for the little child to handle correctly, presenting a difficulty which should be deferred until he has grasped the idea of what reading is.

The amount of time given to blackboard reading exclusively may be only three weeks, although five or six weeks is better.

Primary teachers do not themselves agree as to the use of script or print in the early blackboard lessons. The print that most teachers use on the blackboard is usually quite different from the print of the book; so that, in progressing from the teacher's print to the type of the book, the child will have almost, if not quite, as much to learn as if he went from blackboard script to book type. It would seem for this reason that no particular advantage is gained by using print

on the blackboard, and furthermore it is unwise to ask teachers to give much of their time and energy, as is often necessary, to learn how to print, when they are already skilled in the free and rapid use of script. Then, too, the child must inevitably learn to know script, since he must use it later, whereas he may never find it necessary to print. The only time when the teacher may have to print on the board is in facilitating the children's work during the transition from script to type, from blackboard to book. Then the teacher will probably find it necessary a few times to put the same sentence on the board twice, first in script, and then, below the script, in print. From this sentence, written *and* printed on the blackboard, the child can easily progress to the same sentence printed in his book.

But even this necessity for printing will be eliminated if the teacher uses the Phonic Drill cards, or Word Drill Cards, which are supplied by the publishers, D. C. Heath and Co.

THE USE OF ACTION SENTENCES

The life of the child, until he enters school, is largely made up of action. He runs, jumps, skips, sings, whistles, and plays the whole day long. To be suddenly imprisoned behind a desk and made to sit there most of the time, learning to recognize and pronounce words, is almost torture to many children. To all children such a procedure means deadly dull and tiresome work, for it is an offense against the child's nature, self-activity being the law of his life. No wonder that he learns to hate and dread the hours in school! When, however, he learns that, as soon as he can recognize instantly such sentences as *Run, Jump, Dance, Whistle, Sing, Kick the ball, Toss the ball*, he may get up and do the things that these sentences tell him to do, he is filled with delight, his interest is aroused, his whole attention is concentrated

upon the lesson, in his eagerness to learn the words. He is not troubled by the thought of having to speak these words, since he is not at first required to do so.

The imperative form of sentence is best to begin with, as *Run, Jump*, etc. Detailed plans for lessons made up of such sentences are found on pages 27-36.

The reading of action sentences is highly approved by the best authorities on primary reading. Miss Jenkins, in her valuable book, "Teaching Primary Reading," says of the pupil's motive in reading:

Some feeling of need, some personal relation to the reading material, is the motive which a pupil must have if he is to attack his reading lesson with energy and rejoice in its accomplishment. With a strong motive, interest is raised to the *n*th power, meanings appear which would otherwise be lost entirely, and difficulties of form take their rightful, subordinate place. The teacher who is ignorant of the tremendous power of *motive* will find her work greatly lessened if she will study to discover worthy motives for the reading work in her class. Reading may form *a basis for activity*. This is one of the strongest motives for reading throughout the grades, particularly for the motor type of child. The beginner reads the simple action words to himself, and carries out the action mentioned: *Run; Skip; Fly; Hop*. He enters into the game, the directions for which are written on the board: *Play you are birds; Fly to your nests; Fly to the meadow; Pick up seeds*. The older pupil reads [in order] that he may dramatize, that he may illustrate by pantomime.

Miss Laing says:

The child pursues with great persistence and pleasure those things which give an opportunity for free self-expression. The spontaneous attention which he gives under these conditions of free activity is the condition under which his clearest ideas are formed. Healthful response in the form of activity, both receptive and expressive, must be secured. The child's interest must be awakened in the objects and activities toward which his own development inclines him. Without such interest his attention would be fitful and evanescent. The presentation of subjects to which our chil-

dren will respond and their presentation in the most fortunate way form two most important aspects of lesson work; for this self-active response is interest, the condition of spontaneous attention, without which education is a sorry matter for both teacher and child. . . . If the child listens with attention, the spoken words must say something to him: if he looks attentively, the written words must recall ideas that are interesting to him. *His interests center in the content.* He masters the language forms because of their essential relation to content. *Interest in content*, when it is fairly sustained, is the efficient means in the mastery of language forms.

The teacher should train her pupils from the beginning to read different forms of action sentences. There are declarative sentences which can be "made true," or acted out, by the child; as, *I can run, I can jump.* The child reads the sentence silently first, then turns to the class and says, "I can run," and runs. Or he may be required to do whatever the sentence commands — run or jump or anything else — just as soon as he has read it silently and *before* he speaks it. Or he may read silently, perform the act, and not speak at all. The children should be taught the interrogative form of the sentence also, the teacher writing questions on the board; as, *Can you run? Can you whistle? Can you sing?* These questions the children read silently and then answer by giving the declarative form, negative or affirmative as the case may be. The children should never answer questions by a mere "yes" or "no." Other sentences to be "made true" will be found elsewhere in this Manual (see pages 29-34).

As to why silent reading should be emphasized as much or more than oral reading in early lessons, Klapper says:

Since the mind reads faster than the eye, the learner must be taught to neglect the word and the phrase and *seek the thought*; in other words, the *word-symbol* must be subordinated to the *meaning*. We must make the eye as sensitive and efficient a tool for thought-getting as the ear. In listening to a speaker, if there is nothing unusual about his choice of words or pronunciation, we are hardly conscious of the words themselves; we busy ourselves with

the thought. We have thus trained ourselves in life to neglect auditory words and seek meaning. In the same way the method of reading in the elementary school must seek to make the eye so sensitive to meaning that in scanning a page it becomes as unconcerned with printed words as the ear is with auditory symbols. The child must learn that words are like our eye-glasses — they are of the greatest service when we look *through* them, not *at* them. The printed page must ever be like a glass which we do not see, but through which we see thought. . . . We must change the relative emphasis on oral and silent reading, and give to the latter the prominent place accorded to the former in present-day practice. Not only do we place too great an emphasis on oral reading, but we begin it too early in the school life of the child. The popular superstition is that plenty of drill in oral reading in the classroom prepares for efficiency in silent reading in the post-school days.

This writer shows that overemphasis on oral reading unfits the individual psychologically for efficient reading in later life; and that the earlier we develop in our children the habit of reading silently, "the sooner we make them efficient and intelligent readers."

Miss Laing says of lessons in oral reading for the beginner:

Think of the enormous complexity of the process that is forced on the child all at once when he is asked in the first primary grade to begin at once to read aloud! He is doing two things at once, for two distinct processes are involved: the first is the thought grasp, the second is the thought expression; moreover, these two processes are somewhat opposed — the first being in the receptive form of self-activity, the second the impulsive form. Plainly, these two processes must be separated in the beginning; the receptive must precede the impulsive, impression must precede expression. . . . Oral reading has been used largely as a device for ascertaining if the child has mastered the words. Mischievous results have followed the abusive use of one process for the purpose of seeing that another process has been performed. . . . It may be seriously questioned if thousands of teachers who are teaching children "reading" do not deem the smooth utterance of words the great end of their work. That such teaching should lead directly to word pronunciation where no whit of the true reading process is present, is not

strange. . . . What shall we say of an education that induces such habits by its mode of procedure, that cripples the mind which it purposed to aid, by leaving the higher thinking powers stagnant and inactive during that period of life when they should be developed?

It seems unnecessary to say anything further in favor of employing silent reading rather than oral, just at first.

CONVERSATION EXERCISES

Preparation for the lesson is as essential in the very beginning of reading as at any later stage of the work. It is by means of the conversation exercise that the children are prepared for their reading lesson, that they may be put in the mood for it. All teachers realize the value of conversation lessons as a part of early language work, but perhaps some do not realize that they may be just as valuable a preparation for early reading lessons.

What is the aim in using conversation lessons in connection with early language work? To give the child that most important possession, "the ability to think accurately and to give correct expression to his thought." Since reading implies first thinking and then expressing, the teacher's aim in using conversation exercises, quoted above, should be the aim in using similar exercises to prepare the child for his reading lesson. The object of this aim can best be attained by drawing out in the form of free and spontaneous conversation the expression of thought on matters closely connected with the life and interests of the children, their home, their parents, brothers and sisters, the baby, the animals at home, the pets, playthings and games. If the teacher is genuinely interested, if she is sympathetic in spirit and natural in manner, the children will respond freely.

Suppose the teacher wishes to lead up to the first lesson in the preliminary blackboard work, in which she purposed

teaching the imperative sentences, *Run, Jump, Hop, Skip.* She engages the children in conversation about what they do when they play outdoors. She might have, first, a short talk about such activities and then introduce "the little deaf and dumb teacher, Mr. Chalk," suggesting that he be allowed to play with them. This last idea makes it necessary to add to the conversation something about deaf and dumb people — how they talk to each other by making signs instead of speaking, how closely one must watch them to understand them. This is sure to be interesting, and the desired "point of contact" is reached when, the introductory talk finished, the children grasp the idea of the chalk speaking to them, and become, not merely receptive, but even eager for the first reading lesson! (See page 27.)

If it were a preparation for the first lesson on the ball, the conversation might be about the different things they can do with a rubber ball, how they like to play ball, and so on; then, after showing how they toss it, roll it, bounce it, kick it, etc., the children are ready to play ball with Mr. Chalk. When the children are to read in the Primer about Baby, the preparatory conversation will be about the baby sisters and brothers at home. When they are to have the basic story for the jingle of the kitty-cat and the bat, the conversation lesson should be a nature talk about the bat, during which a picture of the bat should be shown and its strong resemblance to a rat pointed out, and about rats, the way they hide from cats, how swiftly they run, and so on.

It is during such preparatory conversation exercises that the new words of the lesson should be taught. Some one has said of the task of teaching the child new words, "Keep him interested in the thought and the battle is soon won. Remember that the word should not be separated from the thought and that the child should not be made to feel that he is being drilled in *word mastery.*"

Such conversation lessons seem very simple, but the teacher who thinks she can conduct them interestingly or succeed in accomplishing the desired aim by trusting only to the inspiration of the moment is greatly mistaken. She must prepare *herself* for the work of preparing the children for each lesson. The function of the preparatory conversation exercises is more fully discussed on pages 14–16.

Many educators advise that, before the class finishes the reading of the Primer, the teacher devote the story-hour period to telling (never *reading*) to her class the longer stories in the First Reader. The children may reproduce orally, and even dramatize, these stories during the Primer stage of advancement. The teacher should be careful to follow the version given in the First Reader, but she should *tell* it in its full form,—not in the condensed form and by means of the short sentences which the children will *read* in the First Reader.

Following this plan may render unnecessary some of the preparation specified for each lesson as worked out in the Detailed Lesson Plans in Reading from the First Reader.

THE TEACHING OF POEMS

In his book, "Literature for Children," Lowe says:

Some teachers will ask how poetry is to be taught. To that question the absolute answer is: through the ear. All poetry is to be read aloud and well read. Poetry must be read musically and with a natural time and swing. It should be understood that part of the work of the teacher is to develop a good reading tone of voice. The present-day tendencies towards shrieking and mouth-ing of words are most deplorable tendencies. Let the teacher first master the poem and then teach it by word of mouth. Now this reading, by which the poem is to be taught, is to be merely a good natural reading — not the affected and exaggerated one of the elocutionist. Let the child get the idea that he must say (or read) the poem over and over until it has become his own.

Generally speaking, teachers do not like to teach poetry. They complain of a reader that contains a good deal of poetry. Many of them would like to eliminate poetry from the reading books which they use. They say that children are averse to a poem *as a reading lesson*, though most of them are delighted to hear poetry read aloud. Now, why is this the case? The reason is not far to seek. Children do not like to *read poetry for themselves* because they do not understand what they read; they are delighted to *hear* it read, however, because they love rime and rhythm. They do not understand what they read for themselves because prose is the common vehicle of thought and poetry is not. What is the remedy for this state of affairs? The teacher's preparation of her class for studying a poem, if thorough and along the right line, will change the whole situation.

If there are any allusions in the poem which are unfamiliar to the child and yet are vital to the meaning of the poem and to the child's appreciation of its beauty, the teacher should, in a talk or discussion previous to the reading of the poem, make all such allusions clear by showing the necessary objects, or helpful pictures, or by telling a story. This preparatory talk may sometimes become almost the literal narrative of the poem, but it should not degenerate into actual paraphrasing, which is "a process of doubtful value."

It is not always necessary that there should be any conscious connection in the minds of the children between the teacher's preparatory talk and the poem that is to follow. The talk or discussion may be given at one period, the poem may be given at another period. The children, having thus in their possession the key to the interpretation of the poem furnished by the teacher's talk, may use it themselves of their own initiative, when it comes to the reading of the poem. This is, perhaps, the more artistic procedure, but

usually it is more effective to give the introductory talk immediately before the reading of the poem, for through the oral use of the new and unfamiliar words in the poem, the teacher may give the different forms and meanings of these words. The teacher may also write the difficult phrases on the board as she speaks them in her preparatory talk. Such preparation is indispensable. The clearer and stronger the first impressions are, the more abiding they will be. There should never be any occasion to stop for explanations in the midst of reading a poem. Whenever the listening child's thought is arrested and his interest weakened or diverted by an allusion whose real meaning is unknown to him, the poem loses a measure of its power. Any break in the reading to explain such an allusion is just as mischievous as to leave the allusion unexplained, if not actually more so.

When she is ready to begin reading or reciting the poem, the teacher should state first the problems she expects the children to solve — and these should be problems that demand each pupil's own interpretation and application of the meaning of the whole poem. The teacher may say:

"There are some things I wish each of you to be ready to tell me when I finish this poem: first, what picture you see most plainly; second, what words or lines make you see it; third, what parts of the poem you like best; and fourth, what the whole makes you think of."

This fourth requirement helps the class to perceive the central meaning of the poem. Such introductory statements by the teacher arouse keen interest on the part of her class and stimulate each child to alert attention, vivid imaging, and a desire to tell the others what he saw, thought, and felt during the reading of the poem.

The child is now ready to hear the poem read as a whole, uninterrupted by question, comment, or explanation. It is only in its unity that a poem "reveals its central meaning

and its beauty; and each listener is entitled to the joy of discovering that central theme and beauty."

Sometimes it is helpful to reread the poem stanza by stanza, or by other, longer, divisions if it is a long poem, so that each stanza, or division, may be more fully discussed and more clearly grasped.

Having the poem thus presented to him, the pupil should next be provided with the means of expressing his *assimilation* of the poem. Such means of self-expression may be the various forms of drawing, cutting, painting, or modeling, or the memorizing and reciting the poem. Illustrations of the treatment of poetry and further suggestions will be found in Chapters III and V of this Manual.

READING TO CHILDREN

There should be regular periods for reading to children, which must not degenerate into a mere pastime, granted to the pupils as a reward, or whenever the whim to do so seizes the teacher.

Special aims should direct the teacher in her selection of what to read to the pupils. She may select one story because it has some connection with a poem she wishes to teach, another because it is one that the children will like to turn into a play (see treatment of Jack and the Beanstalk in Chapter III, page 207), or because it presents a desirable dialogue or dramatization already made; still another story may be selected because it is a good test for oral reading, or because it gives point to some particular ethical principle.

In her reading of the story or poem to the class, the teacher should exercise great care as to articulation and enunciation, striving to make her reading a model for the children. If they notice that their teacher does not keep her eyes fastened upon the page she is reading, but frequently looks into their faces, the children will acquire the same habit.

Throughout the term the teacher should keep before her the general aim of giving the children an acquaintance with and an appreciation of real literature. Teachers in the same school should consult with each other and plan a systematic course of literature which should include certain stories and poems to be thus given to the different grades; the selections for one grade should not encroach upon those of another, except that each grade above the first may review the stories and poems that were given in the preceding grade whenever this seems desirable.

II. READING LESSONS AND STUDY LESSONS

THERE can be no such thing as an intelligent and thoughtful reading lesson without study by the individual pupil, which should be regarded as an essential feature of the regular lesson.

Even the child who is just beginning the Primer should be given some idea as to how to study his lesson. When he thoughtfully examines the lesson picture, when he talks about it, when he listens to the lesson story, when he observes the written form of the words at the moment he hears the teacher speak them, he is being prepared for his lesson. He is, therefore, *studying* his lesson at the time, for all those exercises require the "application of the mind, to acquire knowledge," which is *study*. When he reads the lesson aloud, he will very likely meet with a word he has forgotten or one he has never seen. He should be trained to make the effort to master the new word for himself. Such training requires that he first reread the sentence in order to find out what word, if any, in the place of the unknown word, would *make sense*. If this fails to put him in possession of the word, he should try to get it by *thinking the sound*, or by whispering the sound of the initial letter or any other phonogram in the word that he may know. If this also fails, he may, as a last resort, hold up his hand to attract the teacher's attention and say "second" or "third" or "fourth," to indicate thus the position in the sentence of the unknown word. The teacher pronounces the word for him without comment, and he is then ready to proceed with his silent reading. No child should be permitted to read a sentence aloud until he has read it silently and is sure of every word.

Another characteristic of this study is what Colonel Parker used to emphasize constantly, as *thought analysis*. This is nothing more than the children finding in their book answers to questions put by the teacher.

Let us suppose that the children are to read the lesson on page 12 of the First Reader.

The class observe and study the picture (page 13) on which the lesson is based. Then they answer "from the book" what the teacher asks,— such questions as "What time of year is it?" The class read silently to find out and give the answer aloud, "It is the springtime."

Qu.: What of the sky? *Ans.:* The sky is blue.

What do the birds do in the springtime? What else do they do? etc. What about the bees? What about the lambs, the children? What is it that Betty and Alice have? Ask me a question about one of the lambs. Tell me something more about Alice. Tell me what she says to Grace. What does she call out to Betty?

This is a *study lesson*, — that is, one in which the class works with the teacher. It is a preparation for the final reading of the lesson as a whole, without the interruption of questions.

Another way of preparing the children to read a lesson, especially if it is a story, is for the teacher to tell it. Such lessons as those that begin on pages 20, 24, 52, 59, 65, 73, 96, 109, and 122 may be told by the teacher at the story-telling hour, if she likes this way of preparing the children to read the story. But the telling should be some time in advance of the reading of the story. Teachers sometimes secure better results in reading if they tell the story several weeks or even months before the children read it. They say that the children regard the story as an old friend and are delighted to read it,— and it seems to be a generally conceded point that children like to *read* a story that they have heard.

This plan seems to be approved by most educators, but many teachers object to it, saying that the children are robbed of true motivation in reading a story if they already know it or have heard it told. Because of this objection, in all but a few of the type lessons for the First Reader, given in Chapter III of this Manual, story-telling is omitted from the suggestions as to preparation for reading lessons.

The reading of Mother Goose Rimes requires still a different method of study and development in the preparation. (See also Chapter V, section 2.)

The story of the rime is to be told by the teacher in her preparatory talk. The rime is then read or recited to the children and memorized by them. When they have memorized the rime, they dictate it, line by line, for the teacher to write on the blackboard. As soon as a line is written the children read it aloud. When the rime finally stands on the board, complete, the children are asked to find in it single words chosen by the teacher at random. In order to find the word he is hunting for, the child is frequently induced to go back and reread the line or even the whole stanza. This is a kind of word drill known as reading by *position of words*. By this study of the rime, the children are prepared for an oral reading, which is to be followed by a recitation or singing of the rime accompanied by pantomimic expression. While the pupils chosen for actors go through with the prescribed accompanying pantomime, the rest of the class recite or sing the corresponding rime, following the teacher's guiding pointer under the words on the board.

Then there may be study lessons in which the teacher does not take such an active part as that described above. In these lessons the teacher controls the study indirectly, through questions or commands, spoken or written on the board. The questions and commands should be definite, and should lead to the solution of possible problems in the

reading lesson which the class is to solve in their silent reading. If the questions and commands are of the right kind, they will make the pupils read the lesson attentively to get the thought.

Let us suppose the children are ready for silent reading or study of the story of Kill-Quick and the Birds in the Second Reader. The teacher writes on the board the following:

Read the story through.

Of whom does the story tell?

Why was he so called?

What happened to him one day?

How did he spend that night?

What waked him next morning?

How did he feel when this happened?

How did he spend the next day?

What about his life from that time on?

What happened, at last, and how did it change his life?

Such suggestions, which may be called an assignment, give purpose to the silent reading or study lesson, and such directed silent reading will lead to oral reading, expressive because it is *intelligent* reading.

It may be sufficient, sometimes, merely to give a motive for the study, instead of a written assignment. It may be enough to say, for example, "Read the lesson so that we can play it." The children will realize that this necessitates thoughtful silent reading, since they must find *what* to say, and careful oral reading afterwards, when they will learn *how* to say it.

Sometimes the pupils should be given time to read silently some selection which is not to be read orally at all, the pupils reading with no motive but for the pleasure they can get out of the story. The *teacher* will probably have several motives in arranging such an exercise, however, — such as giving the pupils practice in using books intelligently and independently,

training pupils to master thought with speed and accuracy, helping them to form the habit of attacking new words through the thought, and of seeking for the important thing, the central thought of the selection.

When the teacher announces the problem to be solved, the definite something to be found out, or the central idea to be discovered, she is assigning the lesson. The skillful teacher realizes the importance of a definite, purposeful assignment. But any assignment will be wasted unless the pupils have the mental preparation for attacking the problem stated. The teacher must know what facts it is necessary for the children to possess, and she must be ready either to impart this information or lead the pupils to discover it for themselves. She may have to do a good deal to prepare herself to impart these facts or to lead her pupils to discover them. *No teacher can successfully conduct a reading lesson without preparation on her own part.* She must decide what results she expects to secure and how best to secure them. She will be wise to write out a definite plan for each approaching lesson,— a plan of procedure which she can follow approximately if not absolutely. After a time she will cease to need a written plan, but she will never reach the point of being able to do without preparation for teaching any lesson.

Miss Laing says in "Reading: A Manual for Teachers":

When the whole import of a text is to teach some one important truth, the pupils should be helped to see that truth clearly and strongly. Power in literary insight grows with such work. One feels this in more sustained productions, but too often overlooks the fact that the child's earliest reading should give the beginning of such power. The child who clearly grasps the thought of the sentence may be helped to grasp the import of the whole story, and later he may be trained to distinguish the leading thought, paragraph by paragraph, chapter by chapter, and then to seize on the great central truth of the whole. This is power.

All great literature is ethical. The central thought, the essential heart of the classic, be it short or long, that you help your class to find, is ethical. It should, if possible, represent something that they are ready to receive. It should fit into their lives in a close, intimate, organic way.

Do not try to teach many selections of this sort in one term, lest their essential work of growing into the class thought — into their lives — be interrupted.

Many productions have a most valuable central truth that can better be implied than directly stated.

We have discussed the silent reading of lessons rather fully, and yet there remains to be said something of the oral reading lesson which generally follows the silent reading. Perhaps to say "*always* follows the silent reading" instead of "*generally*" would be nearer the truth, since most teachers *demand* the oral reading of the lesson, whether it has been thoughtfully and intelligently prepared for or not. A recent writer on this question says: "If there is no good reason for reading a selection aloud, it should not be read."

Suppose every teacher paused long enough to ask herself, "For what purpose am I having this lesson read aloud?" What would be her true answer? Would one or the other of the following purposes be her answer? "To give the pupil opportunity to convey to the others the thought of the author," or, "to have him read aloud so that I can find out what words he does not understand, and what faults in expression I must correct, so he can read smoothly and with expression." These purposes are very different. Both should be in the teacher's mind as aims for the work in general, but both should not be the *special aims* for the same lesson. When the aim is to have the child read for the purpose of conveying thought to others, he should read only matter that has been well studied by him or matter so easy for him that he can read it at sight. When the other purpose is before the teacher, the child should read

to her with the smaller group of his classmates who are "in the same boat" with himself,—that is, the children in any one class should be graded according to their proficiency.

As the children advance beyond the First Grade, the preparation for oral reading should include an increasing number of exercises in phonics. The number of words that the child has difficulty in mastering constantly increases unless his power to sound words for himself grows proportionately, and this growing power is daily exercised. Syllabifying words should become an ever larger part of the preparatory work for oral reading exercises.

The teacher who knows which words in a lesson will be difficult for the pupils to master will include those words in the preparatory drill in phonic analysis and syllabication. She notes also the words and phrases in the lesson whose meanings will be new to some, if not to all, of the children, and she prepares to give these meanings in the only way she can: by using them in the preparatory discussion and at the same time writing the words on the board. The teacher takes note of all allusions in the lesson to unfamiliar objects, places, persons, etc., and plans how to make these allusions clear to her pupils. She plans how to put the children in the state of mind necessary for the appreciation of the beauty, the pathos, the humor, or the emotion, of the selection to be read; how to arouse sympathy, admiration, or condemnation of the characters portrayed. And here we would caution the teacher against the danger of turning the reading lesson into a lecture on some object of natural history, some place of geographical importance, some character of historical or mythological interest, by giving *too much* information on the subject,—information not closely pertinent to the reading lesson.

Only enough time and emphasis should be given to each

point in the development to make the thought of the selection clear to the pupil.

The oral reading of a long selection often necessitates the development of the whole selection by paragraphs or longer divisions. One division of the selection may be indicated for the children to read silently within a limited time, the teacher stating the number of minutes to be allowed for it. When the time is up, the books are closed or the children lift their eyes from the page at a signal from the teacher, and then one of the children should be called upon to tell in his own words what they have read.

Now, having mastered the thought and expressed it in his own way, the child probably feels little or no desire to read the selection aloud, unless some special object for doing so can be provided. This object may often be provided by causing the child to feel, as he reads aloud, that he has an audience. The teacher listens without a book, the pupils in the seats do the same. Sometimes groups of children may be allowed to go into the lower grades and read for the pleasure of the pupils there. At other times — on Friday afternoons or at the opening of the school day — one or more of the pupils may be asked to read to his classmates some story or poem which has been selected for this purpose with the teacher's help and prepared at home.

During the regular oral reading exercise the pupils should be allowed to pass judgment on each other's reading. The teacher must bear in mind that such criticism, at such times, should be favorable as often as it is unfavorable, or even oftener. All criticisms must be supported by reasons.

In the discussion of the lesson, the teacher should always direct her efforts toward drawing out honest opinion, good judgment, true appreciation, and whatever comment, ethical, practical, or other, that the selection is intended to arouse. Such questions should be asked at the end of each

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division of the lesson as will encourage free, spontaneous, and animated discussion. Discussion of this sort helps to secure oral reading that possesses, to some degree, the same characteristics of freedom and animation.

The type lessons given in Chapter III of this Manual will illustrate the foregoing, as well as some other, phases of the reading lessons and study lessons.

III. DETAILED LESSON PLANS AND TYPE LESSONS

PRELIMINARY LESSONS IN READING: BLACKBOARD WORK*

A. Sentences Based on Action.

THE first reading lessons may be conducted as follows:

The teacher calls one of the children to stand beside her in front of the class. She then says to the class: "I shall whisper one word to Mary, to tell her what I wish her to do. Before I whisper it to her, Mr. Chalk will say the same word to her. Then Mary will do what Mr. Chalk and I have told her to do. You can't hear what I shall whisper to Mary, but you can watch and see how Mr. Chalk tells her to do the same thing that I tell her to do."

Then the teacher says to Mary: "I will put on the blackboard what I want you to do. That is the way Mr. Chalk talks to you. I will whisper to you the same thing that Mr. Chalk says and you must do it."

Then the teacher writes the word *Run* on the board and whispers to Mary, "Run."

When the class see Mary run, they know that the written word must be *Run*.

All the children will be eager to take active part in receiving and obeying this command of Mr. Chalk, and several children should be invited to do so,—with the result that the word *Run* is written on the blackboard several times.

In this way the class should be taught the following imperative sentences: *Jump, Walk, Dance, March, Sing, Whistle.*

Almost any girl in the class will be ready to sing, and any

* See also Chapter V, first section, on p. 399 of this Manual.

boy will be delighted to whistle. To make the interpretation of the word *March* more realistic and hence of more vital and compelling interest, the teacher might shoulder the pointer, as soon as she has written the word on the board, and, walking with the measured tread of the soldier, show by her own act what the word is.

The chief object of this first work is to fill the written word with meaning by connecting the act directly with it. Since the children obey the written words, the best way to begin the work is with silent reading, and this, rather than oral reading, should be emphasized for some time.

At the close of every lesson from the blackboard, those Word Cards that show in type the words taught in script should be placed on the chalk ledge for drill. Each printed word should be placed just beneath its script form for an exercise such as is described in the Suggestions for Drills (see page 426 of this Manual). The Word Cards and Phonic Drill Cards are furnished by the publishers, D. C. Heath & Company, but may be made by the teacher herself.

After the lessons described above, the teacher writes each of the known words twice, once with a capital letter and once with a small letter. She can easily show that it is the same word written twice, although the beginnings of the two words do not look exactly alike. Then she says: "Mr. Chalk will tell me twice to do something. As soon as he has told me the second time, I will do *all* that he tells me to do,—that is, I will do one thing twice."

She then writes, *Walk, walk.* She walks across the room, stops, turns, and then walks back again. Certain pupils do the same thing, as many times as the sentence is written. In the same way they obey the following sentences: *Run, run.* *Jump, jump.* *Dance, dance.* *March, march.* *Sing, sing.* *Whistle, whistle.*

Again, the words taught in script must be shown also in

type. Using the cards, as before, match up the script forms on the board with the type forms on the cards.

The phonic work at this stage should consist mainly of exercises in Ear Training, Step I (see page 352).

To teach the next sentences, the teacher may say: "You have shown me how you can do the same thing twice when Mr. Chalk asks you to do so. Now let us show how we can do two different things, both at once or one right after the other, when Mr. Chalk asks us to do so."

She writes on the board the sentence, *Walk and sing*. Then she walks in front of the class, singing as she walks. Then, pointing to the new word *and* in the sentence, she says, "This new word is *and*."

As usual, the sentence is written several times for the children to obey. Their attention should be called to the word *and* each time. In this way all of the following sentences may be taught: *Run and sing*. *Run and whistle*. *Run and jump*. *Run and dance*. *March and sing*. *March and whistle*. *Jump and sing*. *Jump and whistle*. *Jump and dance*. *Walk and whistle*. By this use of *and*, the action words may be used several times and in different combinations, so that the children may learn each word thoroughly, both with the capital initial letter and with the small initial letter. This is of prime importance, because any word, learned first with a capital letter, looks to the child like a different word when it is written with a small letter.

To introduce the next sentences, the teacher says: "Let each of us tell what we can do. To do this we must use these two words, *I can*." As the teacher speaks the words *I can*, she writes them. She then says, "We are going to let the chalk say it first and then we will tell what *we* can do." She writes the sentence, performs the act, and then speaks the words, "I can walk." She says to the class: "Let us call this the game of 'making stories true.' As soon as the

chalk says *I can*, you must all be ready to do what the next word says." She writes a sentence, and then calls on some child to perform the act and then speak the sentence, or "make the story true." In this way she develops the following sentences: *I can run.* *I can run and sing.* *I can walk.* *I can walk and whistle.* *I can jump.* *I can jump and dance.* *I can march.* *I can march and sing.* *I can sing.* *I can sing and dance.* *I can whistle.* *I can whistle and dance.*

To teach an even greater variety of action sentences, continuing the drill upon the known words, the teacher may develop the phrase *to me*. She says, "I shall ask some of you to come to me." (She writes the phrase *to me* every time she speaks it.) "I shall ask one to run to me, one to walk to me, one to dance to me, and one to march to me." She then writes the complete sentences; the children read silently, and then obey such commands as the following: *Run to me.* *Walk to me.* *Jump to me.* *Dance to me.* *March to me.*

There should be no oral reading of these sentences unless the children take turns at the board, one standing there with pointer in hand, to follow with it the sentence corresponding to one of the commands he may give to a classmate.

There must be exercises with the Word Cards to give the printed form of all new words. The Phonic Drill Cards, showing the key words that have been taught up to this time, may now be introduced for the purpose of beginning drill on the initial letters, their forms and sounds. If the teacher has covered the work outlined in Ear Training, Steps I, II, and III (see pp. 352-355), she may at this point institute regular drill on the following initial letters and sounds: *R, r, S, s, D, d, J, j, M, m, W, w,* and *Wh, wh*, conducting these drills according to the suggestions given in Training of the Eye and Vocal Organs (see page 356).

In this division of the work fourteen other action words, with as many new initial letters and sounds, are to be taught.

The teacher begins the first of this group of lessons by saying: "When I speak of myself, I use this one tall letter, *I*" — she writes the letter *I* as she calls its name — "but when I speak to you, I use this word, *you*." (She writes the word *you* as she speaks it.) "Now *I* will tell *you*, John, something *I* can do." She writes the sentence *I can walk to you*, and then "makes the story true" by walking to John. Then she speaks the sentence to John, "I can walk to you," running the pointer under the sentence as she speaks. She may then add: "You see, children, *I* made my story true. Now you may make true some other stories or sentences."

She then writes the sentences given below. Before the children speak the sentences, they make the stories true, by running, jumping, marching, and so forth, to the teacher: *I can run to you. I can walk to you. I can jump to you. I can march to you. I can dance to you.*

The teacher may easily vary the sentences by teaching the word *You*, written with a capital initial. She says, "This word *You*" — writing it as she speaks — "is written here with a large letter, or a *capital* letter, as we call it. I shall write some things that you may do" — writing the word *may*. "Every sentence will begin with this word *You*, written with a capital letter."

She writes and the children obey the following sentences: *You may walk to me. You may run to me. You may march to me. You may dance to me. You may jump to me. You may sing to me. You may whistle to me.*

The children will soon understand that *sing to me* and *whistle to me* call for no action except standing up when they whistle or sing. This exercise calls for silent reading. If

the sentences are read orally, they must be given as commands by one pupil to another.

The Phonic Drill Card showing the key word *You* and the initial letter *Y* must be added to the Cards by which the class is already being drilled.

A somewhat different order of development is necessary in teaching the words *Hide*, *Look*, *Quick*, and the phrase *be quick*.

The teacher says, "How many of you like to play at hiding? . . . I see you all do. Very well, we will play at hiding, but you must not be slow in playing this game. You must *be quick*." (She writes the phrase *be quick* as she speaks it.) "I shall write here at one side of the blackboard the words, *Quick! be quick*." (She writes the phrase *be quick* as she speaks it.) "When any one of you is too slow, I will point to the words, *Quick! be quick*." (She runs the pointer under the phrase as she speaks it.) "When I point to these words, or speak them, you must move faster. Now who wishes to do this?" (She writes the word *Hide* and speaks it.) "Before anyone is ready to *hide*, I will write at this other end of the board the word *Look*." (She writes the word *Look*.) "I shall let Henry hide. Come to me, Henry. The rest of you will put your heads down on your desks and keep your eyes closed until I call out this word, *Look*." (She points to the word *Look*.) "Then the one to whom I shall say, *Look*, when you all open your eyes, may look for Henry, who will have hidden himself. Before we begin the game, let us see if we know all the words that we are to use in it."

Then should follow a rapid and lively drill on the words *Hide*, *Look*, *Quick*, *be quick*.

The children will take great interest in mastering the words if they realize that as soon as they know the words they may play the game and direct their classmates by pointing to the words and saying, "Hide," or "Look," or or "Quick! be quick."

The children should be taught to recognize all these words when written with capitals as well as with small letters.

The few words introduced up to this point will have been used over and over by this time and should have become thoroughly familiar to the children both in script and type, capitalized and written with a small letter.

A very important part of the preliminary work on the blackboard is teaching the children to read with proper expression. Sentences beginning with the word *See*, for example, are almost invariably read by young children with the wrong inflection,—that is, as if the sentences were interrogative instead of imperative.

The teacher may start her class on the right track and keep them in it by saying, "When people wish others to look at them or watch them while they are doing anything, they say, *Watch me do this* or *See me do this*. Now let us do some things and ask the class to watch us, or see us do them. I will begin.

"*Watch me walk.*" (She speaks the sentence, but does not write it, and walks across the room.) "*See me walk.*" (She speaks the sentence and walks back.) "*Watch me march.*" (She speaks the sentence and marches.) "*See me march.*" (She speaks the sentence and marches back.)

The teacher must be careful to say *See me* exactly as she says *Watch me*. There is no need to teach the word *Watch* at this time.

The children may next be told to make true the stories below, after a silent reading only and before any one of them is spoken (read aloud): *See me run.* *See me walk.* *See me jump.* *See me march.* *See me dance.*

The word *now* should be introduced in the sentences of the next lesson, and should be written with a capital and a small letter. The new word is taught by the teacher saying, "*This word, Now*" — she writes the word *Now* — "*tells you when you may do a thing.* I shall write and tell Tom

what he may do now." She writes the sentence; then looks at Tom, saying, "Now you may run." After Tom has run, the teacher calls attention to the new word *Now* in the sentence. Then she writes, and has the children read and act the following sentences: *Now you may jump.* *Now you may dance.* *Now you may whistle.* *Now you may walk.* *Now you may march.* *Now you may sing.* *Now you may hide.*

The following sentences, employing the same words, but in different order, may be taught next. The new element in this exercise consists in the opportunity offered for training in variety of expression. Certain words in each sentence are printed here in ordinary roman type to suggest to the teacher how she may show clearly and strikingly the importance of emphasis in determining the meaning of sentences. These words should not be underscored or differentiated in any way, however, save by oral emphasis.

You may run now. *You may jump now.* *You may dance now.* *You may whistle now.* *You may walk now.* *You may march now.* *You may sing now.* *You may hide now.*

This exercise involves oral reading, of course. The children take turns in standing at the board, running the pointer under a sentence and speaking it as a command to another pupil.

The Phonic Drill Card showing the word *Now* should be added to those which are already in use for drill on initial letters and sounds. This word, with *You*, *Hide*, *Look*, *Quick*, and their initial letters, have been taught in this group of preliminary lessons.

In the next group of preliminary lessons the words pertaining to play with a rubber ball are taught.

The teacher says: "How many of you like to play with a rubber ball? . . . I see you all do. So do I. There are

several things that we can do with a ball. I can toss a ball." (She tosses the ball up and catches it.) "What can you do with a ball? Tell me and show me how you do it."

Different children tell the different things they can do with a ball, showing how they do them; as, *I can roll the ball, I can throw the ball, I can bat the ball, I can pitch the ball, I can catch the ball, I can kick the ball.*

The teacher then begins the lesson by writing on the board, *See the ball.* She reads this sentence and then points to the ball on the table. She calls special attention to the phrase *the ball.* The next sentence, *Get the ball,* is written on the board and spoken by the teacher, and then obeyed by one of the children. He afterwards speaks it (reads it orally) and one of his classmates obeys. The teacher re-writes the sentence every time it is read, calling attention to the new word *Get.*

In the same way the following sentences may be taught: *Bounce the ball. Toss the ball. Pitch the ball. Catch the ball. Kick the ball.*

After these sentences have been taught, the teacher takes the ball, writes the sentence, *Up, up goes the ball,* reads the sentence, and then tosses the ball high in the air. Several children read the same sentence when it is rewritten for them, each time tossing the ball as high as they can. Other sentences may be used also; as, *Toss the ball up high, Kick the ball up high.* Attention must be called to the new words *Up, up, goes,* and *high.*

Taking the ball again, the teacher writes the sentence, *It goes up high,* reads the sentence, and then tosses the ball as high as she can. Several children read the same sentence when it is written again for action. Again taking the ball, the teacher develops in the same way the sentence, *See it go up, up.* Several children read the sentence; and attention is called to the new words *It, it, and go.*

To make the teaching of the words *Hide* and *Find* vital and interesting, the teacher may use the old-fashioned game of "Hide the switch," before the sentences are read, substituting the ball for a switch. The game is played as follows:

One child hides the ball while the others keep their eyes closed and their heads down on the desks. When he has hidden it, he calls out to the class, "Look!" Then another child is called upon to come to the front of the room. The first child says to him, "Find the ball." As the second child moves away from the hidden ball in his search, the child who hid it calls out, "Colder, colder"; as he moves nearer to the hiding-place, the child who hid it calls out, "Warmer, warmer." This helps the seeker to find the ball without too much delay.

After the game has been played without any sentences written or read, it should be played again as part of the reading lesson. The teacher writes the following sentences, which the children read and obey: *Get the ball. Hide the ball. Find the ball.*

The game of "making stories true" may be used again with success in teaching the sentences below. The child reads the sentence silently, then speaks it (reads it orally), and finally puts the sentence into action. *I can get the ball. I can bounce the ball. I can pitch the ball. I can catch the ball. I can kick the ball. I can toss the ball. I can hide the ball. I can find the ball.*

The Word Cards should be used to teach the printed forms of all new words; the Phonic Drill Cards, to teach the printed forms of the key words, their initial letters and sounds. The key words taught up to this point are *Run, Walk, Jump, Dance, Sing, Whistle, March, Get, Look, Now, Quick, Up, You, High, Bounce, Pitch, Catch, Kick, Toss, Hide, Find, and It*, with the initial letters *R, r, W, w, J, j, D, d, S, s, Wh, wh, M, m, G, g, L, l, N, n, Qu, qu, U, u, Y, y, H, h, B, b, P, p, C, c, K, k, T, t, F, f, I, i*.

B. Sentences Based on Objects and Pictures.

This group of preliminary lessons is no less important than the three groups which preceded it. Many phrases, some of them merely grammatical forms, some of them idiomatic, which every child should know at sight before he attempts to read from a book, are taught in these lessons. Such phrases are: *I saw, I have, You have, Is this, This is, Show me, Yes, That is, Do you*, and the words *know, what*, and so on. Besides learning these phrases, the children should become familiar with the declarative and interrogative forms of the sentence, and with the period and the question mark. They should know at sight the words that name some of the common objects about which they are to read in the Primer; the knowledge of such words is most important, since they furnish subject matter not only for seat work relating to reading, but for the reading itself. Among the name words to be taught at this stage of the work, those that occur early in the Primer or that are immediately necessary for other reasons should be given precedence. Such words are: *ball, rope, drum, doll, bell, bird, nest, hen, chicks, duck, eggs, apples, violets, kitty, dog, rabbit, cow, pig, sheep, horses, oxen*. When it is not practicable to have the object itself in the school-room, or even a toy representation of it, the teacher can use pictures or cardboard figures, colored and cut out by the whole class or by the older children.

The children should know also the given names of the characters of whom they are to read in the Primer, *Frank, Max, Grace, and Alice*. It is well for the class to become somewhat better acquainted with the Primer, so that they may have enough interest in the book to look forward eagerly to the time when they may read it. Their interest may be heightened by teaching them how to handle the book properly and care for it, and by giving a little study to the illustrations of the Primer, preliminary to reading from the book.

The first sentences taught in this group of lessons, based on objects and pictures, may contain the phrase *I have*.

Taking up the ball, the teacher writes the sentence, *I have the ball*, and then speaks it. She allows a child to select one of the other objects, as the drum. She tells him that he is to tell her what he has, but not until after she has written what he will say. She writes the sentence, *I have the drum*, and the child reads it, or *speaks* it, as the class has been taught to call reading aloud.

In this way all of the following sentences may be learned: *I have the apples. I have the violets. I have the eggs. I have the chicks. I have the hen. I have the horses. I have the sheep. I have the oxen. I have the kitty. I have the dog.*

Such an exercise will be interesting and full of activity when the children are urged to think, move, and speak rapidly. Each child takes up the object mentioned in the sentence, and, holding it up before the class, reads the sentence that tells what he has. Since the words *apples*, *chicks*, *eggs*, *violets*, and *oxen* are to be used as key words in teaching the form and sound of the initial letters, *a*, *e*, *ch*, *v*, and *o*, drill upon these words is very important.

The next sentences introduce the phrase *You have*. The teacher directs a pupil to hold up any object he chooses, — for instance, the bell. She then writes the sentence, *You have the bell*, and, looking at the child, she speaks it. Another member of the class is then allowed to come to the board, run the pointer under the sentence, and speak it to the child who holds the bell. Other sentences to be taught here are: *You have the drum. You have the doll. You have the rope. You have the ball. You have the rabbit.*

These sentences will be used to add variety and naturalness to the next group of sentences, in which are introduced the longest sentences yet presented to the class.

The teacher hides one of the objects behind her, or in the

folds of her dress, — perhaps the doll. She writes, and then asks the class, as she runs the pointer under the sentence, "Do you know what I have?" The child called on peeps to find out what the object is and then whispers to the teacher, "You have the doll." The teacher says, "I will write just what you said and you may say it to me again out loud from the board." She writes the sentence and then runs the pointer under it for the child to read aloud. In this way, the class reviews the group of sentences taught last. The new lesson appears on the board somewhat as follows:

*Do you know what I have?
You have the kitty.
Do you know what I have now?
You have the rabbit.*

Although the pupils are not yet ready to read from the book, the teacher may begin to introduce the class to the Primer in the ways suggested. She may show them how to care for the book — that is, how to open and shut it properly — may show them which is the front and which is the back of the book, and tell them that they will go from the front toward the back of the book as they read it through. She may then tell them that it is a storybook, — a book that tells the story of some boys and girls, of about the same ages as themselves, and the good times they had. She promises that by and by she will tell them at each lesson a part of the story and that they will read it for themselves. She then offers to tell them at once the names of the boys and girls in the storybook.

She selects some picture in the Primer which shows Frank, Alice, Grace, and Max. The picture on page 45 is perhaps the most suitable for this purpose. Pointing to the different children in the picture, the teacher says, writing each name only, on the board, as she speaks: "This tall boy

in front is Frank. This tall girl is Grace. The smaller girl is Alice, and the smaller boy is Max."

She then asks some child to hold up his book and show her *Frank*; she points to the name on the board as she says it. The names of the other children in the picture should be reviewed and fixed in the pupils' minds in the same way.

As a next step to fix the new names, she holds up her book and, pointing to Frank in the picture, says, "Who is this? Show me his name on the board." In this way she drills the pupils upon all the names until they know the four Primer children, Frank, Max, Grace, and Alice.

The teacher next writes and speaks the following sentences for the children to obey: *Show me Grace.* *Show me Alice.* *Show me Max.* *Show me Frank.*

The next group of sentences consists of stories for the children to make true. *I can show you Grace.* *I can show you Alice.* *I can show you Frank.* *I can show you Max.* This exercise is interesting to the children when they are allowed to make each story true by holding up the picture and pointing to it, as they speak the sentence from the board.

In an exercise of the same kind the following sentences may be taught: *This is Frank.* *This is Grace.* *This is Alice.* *This is Max.*

The teacher begins the next lessons by telling the class that she will write the questions for them to ask each other *before* they speak them, but that she will write the answers *after* they speak them.

She starts the lesson by writing the question, *Is this Max?* Then she holds up her book and points to one of the other children,—not Max. Of course, the pupil she calls on knows it is not Max. So he says, "No, that is not Max." Or he may say, "No, that is Frank." The teacher writes his answer and requires him to read it. Two other children are then called upon to read the question and the answer

again. The questions and answers will appear on the blackboard somewhat as follows:

<i>Is this Frank?</i>	<i>No, that is not Frank.</i>
<i>Is this Grace?</i>	<i>No, that is not Grace.</i>
<i>Is this Max?</i>	<i>No, that is not Max.</i>
<i>Is this Alice?</i>	<i>No, that is not Alice.</i>
<i>Is this Grace?</i>	<i>Yes, that is Grace.</i>
<i>Is this Frank?</i>	<i>Yes, that is Frank.</i>
<i>Is this Alice?</i>	<i>Yes, that is Alice.</i>
<i>Is this Max?</i>	<i>Yes, that is Max.</i>

This exercise, which requires oral reading, offers excellent training in correct, varied expression.

A lively lesson with which the teacher may bring to an end the preliminary blackboard reading lessons partakes of the nature of a game, in which the new phrase to be taught is *I saw*. The teacher writes the phrase *I saw*, and says, "These words say *I saw*. We are going to play a game in which one of you will whisper to me what he saw in your book, and then the chalk will tell the class what it was that he whispered to me."

Following the teacher's instructions, a pupil picks out one of the Primer children from a picture in the book — Max, for instance — holding his book so no other pupil can see which picture he looks at. Then closing his book, he whispers to the teacher, "*I saw Max.*" The teacher writes this sentence for someone to read. In this way the following sentences may be quickly taught: *I saw Max.* *I saw Grace.* *I saw Alice.* *I saw Frank.* The pupils should be allowed to pick out and use thus any *object* pictured in the Primer, whose name the pupils know; as, for instance, *I saw a rabbit.*

If the Word Cards have been used as we have recommended, the children will recognize the printed forms as easily as the script forms of all the words that have been

taught them. From the use of the Phonic Drill Cards, they will also know the key words, *apples*, *eggs*, *oxen*, *violets*, *chicks*, *show*, *this*, and *know*, with their initial letters and sounds, *a*, *e*, *o*, *v*, *ch*, *sh*, *th*, and *kn*.

The children will learn the letter *x* with its sound from the word *Max*. The teacher should use the word *thank* very often in her talks with the children, and whenever she uses it she should write it on the board.

Although no child at this early period is expected to write, the foundation for his writing should be laid in his making ovals and other regular exercises. He may be told frequently to follow the teacher's movements, as she writes on the board, with his finger uplifted in the air. The teacher calls this *writing in the air*. She may teach the word *write*, merely to connect the act with the word, in the following way: When the class is ready for the writing movement, the teacher writes on the board as she speaks the command, *Write for me*, or *You may write*. The children will learn the word *write* as one of the key words.

The phrases taught up to this point are: *to me*, *to you*, *You may*, *See me*, *be quick*, *I can*, *I have*, *You have*, *Do you*, *Show me*, *This is*, *That is*, *I saw*, *Thank you*, *Is this*.

Besides these phrases, the following action words have been taught: *run*, *get*, *pitch*, *catch*, *bounce*, *toss*, *kick*, *hide*, *find*, *jump*, *walk*, *dance*, *sing*, *whistle*, *look*, *march*, *write*.

The name words taught are: *Frank*, *Alice*, *Grace*, *Max*, *ball*, *rope*, *hen*, *chicks*, *bird*, *kitty*, *nest*, *drum*, *doll*, *bell*, *dog*, *apples*, *violets*, *eggs*, *horses*, *oxen*.

The other words are: *now*, *what*, *know*, *and*, *up*, *high*, *not*, *yes*, *go*, *goes*, and *the*, — which is always to be taught with its *noun*, as a phrase.

If the work outlined above has been thoroughly taught, reading the Haliburton Primer will be easy work. The lines along which progress will be safe, and sure, and permanently

valuable will have been definitely established, and the young students will find themselves far on their way, with their initial impetus, not spent, but rather strengthened daily by interest in the book.

DETAILED LESSON PLANS IN READING FROM THE PRIMER

A. Introduction

The Primer Story given in this Manual is a story with a purpose, — in fact with more than one purpose. As a mere story it may lack in vivid interest, as do most stories with a purpose, but, if rightly used, it will prove to be of great help to the teacher.

Since the Primer itself is a continued story, there may seem, at first glance, no necessity for the Primer Story as given in this Manual. The inability of the beginner in reading, however, to master any but the shortest, simplest, and easiest of written or printed sentences necessarily limits the story, as set forth in the Primer itself, to what is merely the *skeleton* of a story which must be *filled out* orally, by the teacher, to the form of a real story. This amplified, *real* story is given in this Manual as the teacher should tell it, bearing in mind the following points:

(1) Continuity is as much to be desired in the child's very first reading as in that of any later period. To make obvious to the child the real continuity in the simple sentences of the Haliburton Primer is the first purpose of this Primer Story.

(2) That the reading matter be interesting is another essential for the early books in reading. To make interesting such short, easy sentences as must be used in the child's own working book is the second purpose of this Primer Story.

(3) It is generally admitted that each new word in a reading lesson should be given to the child, as a *whole*, or *sight word*, that the word should be full of meaning and,

if possible, of interest. To gain these two ends, the teacher must present each new word in its textual relation, and immediately thereafter write or print it for the child to see, so that he may get its meaning and its form simultaneously. To provide opportunity for teaching, using, and drilling the new words is the third purpose of the Primer Story. Telling a continued story usually calls for several spoken repetitions of any one word and hence furnishes the opportunity for speaking and writing it as many times as may be necessary.

(4) The reading of simple dialogue produces the most satisfactory results in expression if the beginner understands clearly *who* is speaking as well as what is being said. Yet this understanding should be secured if possible without giving to the beginner a book which contains several different kinds of type on each page, in some such confusing arrangement as the following:

FRANK: Run.
ALICE: Run, run.
GRACE: Now stop.
FRANK: Stop, stop.

The teacher is strongly advised to tell her class the Primer Story as the best way of making clear to the children who is supposed to be speaking, to whom he is speaking, how many sentences are supposed to be spoken by one person before another speaks, etc., — all of which fulfills the fourth purpose of the Primer Story.

The teacher may add anything to the Story as given in this Manual that will help her to give life and animation to the story and so to fill it with vital interest. She must, however, stick to the text to the extent of using the *very sentences* that are to be read a little later by the children from their Primer lesson. The skillful teacher can do this in a natural conversational style and she can, at the same time, by an

animated manner, make the story interesting to the little people, who will then become eager to read their Primer lesson. To be sure, what they will actually read is only the few, short, simply worded sentences in the Primer lesson, but it will seem to them as if they really read every full, glowing sentence that they heard fall from the lips of their vivacious teacher, and their reading will be correspondingly intelligent.

The teacher will find it worth while to read over, Primer in hand, more than once before the recitation period, that section of the Primer Story which corresponds to the day's reading lesson. In some circumstances, it may seem to the teacher desirable to *read* to the pupils the lesson section of the Primer Story from the Manual, rather than to *tell* it, but such occasions should be exceptions and not the rule.

The lesson picture is to be studied by the class as part of the preparation for reading the sentences in the Primer. These pictures may be used for posing, for pantomimic exercises, or for dramatizing. The teacher should point out that the sentences on the pictured page always represent the conversation of the children shown in the picture. This understood, the pictures help the children greatly in reading the dialogue in which the Primer abounds. The Primer Story is based chiefly upon the illustrated lessons of the Primer. In many cases the picture also suggests the seat work for the lesson. The teacher should bear in mind that the pictures were placed where they are, not only to adorn the pages, but to extend the usefulness, and so enhance the value, of the reading content.

At the bottom of some of the Primer pages (3, 5, 7, etc.) will be found the key words, with the corresponding initial letters. Any child who was not present for the exercises upon these words and letters during the Preliminary Lessons in Reading with the rest of the class will have the opportunity of learning to use the key words with their initial

letters and sounds when he comes to them in his Primer. For those who *have* learned them in the preliminary black-board work, the key words and initial letters at the bottom of the Primer pages may be treated as review work in ear training, or any other kind of drill.

At the close of each lesson given in detail in this Manual will be found lists of words in *word families*. These lists are not to be found in the Primer except in a few pages near the end. There is an important reason for thus giving lists of words for phonic exercises at the close of each of the early reading lessons in the *Manual*, but not in the Primer itself. We wish to emphasize the fact that *mechanical drill and reading are two separate and distinct processes and as such should be kept apart, especially in the earliest reading*. That is to say, during the reading period the child should think and read with as little interruption as possible, and with no distraction from the thought of the lesson; and, at the period for phonic exercises, the child should be put through the purely mechanical drill with as much speed and vigor as possible. Yet *the lists of words drilled upon should be deduced as often as possible from words learned as wholes in a previous reading lesson*; hence the arrangement in the Manual of lists of words for phonic exercises. These lists in the Manual are to be written on the blackboard by the teacher. The use of these word lists may well be supplemented by work from the Haliburton Phonetic Chart, supplied by the publishers, D. C. Heath and Company. The teacher should note especially that these phonic exercises for the blackboard, introduced in the Manual, are not to be used for word drills — since similar exercises to teach the *words* are given in the Phonetic Chart and again in the First Reader — but as *phonic* drills, pure and simple.

By the time they reach page 29 of the Primer, the pupils should know how to "dig out" for themselves simple words

containing the short sounds of the vowels. They are shown the way to do such "digging out" when, at the drill period, the teacher covers some of the letters in a known word, calling upon the children to give the sounds in the word one after another until the whole word is pronounced, according to directions given later on.

The procedure in teaching the Primer lessons changes somewhat as the work advances, but it follows generally the steps given below:

1. Study and discussion of the lesson picture.
2. Telling the Primer Story.
3. Dramatization of the lesson picture; Primer Story.
4. Reading the Primer lesson.
5. Drill on words given in Phonic Exercises.

The teacher will find that the Primer falls into four groups of lessons.

The first group (pages 1-21) is composed of lessons about the Primer Children's outdoor play,—running races, playing ball, playing at hide and seek, jumping rope, etc. This whole section of the Primer may be treated under the head of *Outdoor games*. The teacher's talks with her class and the school recreation exercises at this time may center around games; the teacher might even participate in her pupils' outdoor recreation.

The second group of reading lessons (pages 22-37) is composed of lessons about the Primer Children's baby sister. The teacher's talks may at this time deal largely with her pupils' baby brothers and sisters at home, how they play with them, sing to them, care for them, and so forth.

The third group of reading lessons is a large group (pages 38-111). It is composed of lessons that tell of the Primer Children's visiting *Cousin*, of the pets which they so proudly exhibit, and of the dumb creatures about which the little cousin from the city knows so little.

The last group of lessons is the smallest (pages 112–121) and is composed mostly of Mother Goose rimes. (See the suggestions in Chapter V, page 403.)

B. Lessons Complete

Lesson I, Page 1 of Primer

The teacher's first talk may be somewhat as follows:

How many of you like to have someone tell you a story? You all do, I know. You like to have someone read to you from a storybook, too, don't you? Well, don't you all wish you could read a storybook for yourself? I am sure you will be glad when you can do so, and that time is not so very far off. This little book (showing the Primer) is the first storybook that you are going to read for yourselves. It is the book that tells about the children whose pictures I showed you,—Frank, Grace, Alice, and their little cousin, Max. It tells about the children's baby sister, and about their pets, about the places to which they go and all the good times they have playing together.

Who can tell me some games that *you* like to play? How many have played Hide and Seek? How do you play it? You know how to play Hide the Switch, I know. What else do you play out of doors?

The children will probably speak of jumping rope, playing ball, etc. The teacher should lead them to talk of running races if they do not mention this of their own volition.

Picture Study.—Following the teacher's directions, the children find the picture on page 1 of the Primer. After studying it a while, they tell what they think the children are doing. One child may say that the children are chasing the ducks and geese. Another may say that he thinks they are trying to catch the kitty-cat. The teacher should have

as many pupils as possible tell something that they see in the picture, or, better still, something that they think about it.

Primer Story. — You have seen the picture of Alice, Grace, Frank, and Max. You remember I showed them to you. The book doesn't tell anything about Max just at first, but we will read about him a little later on.

Grace and Alice are two little girls who live in the country, and Frank is their brother. They have a little sister whom they call Baby; but we will not look for her picture just yet.

These children have happy times playing together. One of the things they like to do is to run races. Sometimes Frank beats, or wins, the race, and sometimes Grace beats. Alice is such a short, dumpy, little girl that she can't run fast, and always falls behind in the races. Grace and Frank call her "Slow Coach," and whoever beats the race Alice calls "Lightning Express." Sometimes Grace is "Lightning Express," but more often Frank is.

One day they were running races across the back yard and Lad, Frank's little dog, was running with them, barking and yelping in great glee. They made so much noise as they ran shouting and laughing across the yard, that the ducks and geese ran before them flapping their wings and squawking shrilly, and the kitty-cat rushed up the tree.

When they were all ready to start another race, Frank said, "When we are all in a straight row and ready to start, I'll say, 'Run!'" (The teacher writes the word *Run* on the board.) "The one who gets to the big tree first, will say, 'Now stop'" — the teacher writes the words *Now stop* on the board — "and the rest of us must stop that very minute so we can see who is 'Slow Coach' in this race, and how far behind he is."

Little Alice soon fell behind the others, but she called out, "Run, run." (The teacher writes the words.) Grace got to the tree first, and as she put out her hand to touch the

tree, she called out, "Now stop!" (The teacher again writes these words.) Alice didn't stop quickly enough and Frank called out "Stop, stop." (The teacher writes the words.)

These lessons are described here so minutely that, if the teacher wishes to do so, she can omit the Preliminary Lessons in Reading from the Blackboard and begin reading from the Primer on the first day of school. This, however, is not advised. If the preliminary blackboard reading has been done as prescribed, the class will be able to read several Primer pages at each lesson.

Reading from the Blackboard. — The teacher should plan her questioning so that the children's answers will reproduce the text of page 1, — the same sentences in the same order. This is simple enough to do.

She asks: "Now, what was it that Frank said when they were ready to start?" (She points to the word *Run* and waits for the children to give it.) "What did Alice call out as she ran?" (Points to the words *Run, run*, and the children give them.) "What did Grace say as she reached the tree?" (Points to the words *Now stop*, as the children give them.) "What did Frank say when Alice did not stop soon enough?" (Points to the words *Stop, stop*, as the children give them.)

The words should then be arranged thus on the board:

Run.

Run, run.

Now stop.

Stop, stop.

For a rapid review of the sentences, the teacher hands the pointer to first one and then another child, saying, "What did Frank say first? What did little Alice say? What did Grace say when she reached the tree? What did Frank say when Alice didn't stop soon enough?"

To answer these questions, the children should read aloud the sentences on the blackboard with the rapidity of speech natural in answering questions. They should run the pointer under the sentences corresponding to what they read.

Dramatizing the Lesson Picture and Primer Story. — After hearing the Primer Story and before reading the lesson from the book, three of the children may be allowed to pose the lesson picture on page 1 of the Primer. *Racing* may be considered by some as a kind of dramatization too noisy for the average schoolroom, but *posing* is noiseless. If, however, the teacher chooses to try it, she will probably find that it pays to begin the work of dramatization with a situation as simple and natural as one developed from a story and picture like this. The children may be taught to run lightly — almost, if not quite, noiselessly — across the room, to touch the blackboard or wall for the make-believe tree. Some boy will be only too happy to run and bark “Bow-wow-wow,” in the character of Lad, the little dog. The sentences of the lesson will be called out by the little actors in the most natural tones, when dramatizing the Primer Story, and the children will instinctively use the same tones when reading the same sentences in the Primer lesson.

Reading from the Book. — After dramatizing the lesson, the children will read it from the printed page of the book with good expression.

Drill on Printed Words. — *Stop* is the only new word in the lesson, if the blackboard work has been done as previously described. The printed word *stop* should be shown on the Word Card and in script on the blackboard, as suggested at the beginning of these detailed lesson plans. We shall not refer again to such drill on new printed words, since such drill is to be taken for granted as part of every lesson until print and script become equally familiar to the class.

Exercise in Phonics. — The teacher should review the key

words and their initial letters and sounds after every reading lesson until all the class knows them thoroughly.

Lesson II, Page 2

Picture Study. — The pupils study the lesson picture on page 2, — after which the teacher encourages them to talk about it.

Primer Story. — The next day Frank told Alice he could catch her even if she started running several yards ahead of him. Alice ran as fast as she could, and Frank ran after her, calling out, "Run, Alice, run." Alice soon grew tired of running and cried, "Stop, Frank, stop."

Reading from the Blackboard. — (See page 33 for caution on teaching sentences beginning with the word *See*.) The children should read the script sentences as answers to the teacher's questions in the following plan: "I wish you to see Frank as he looked when chasing Alice." (The teacher holds up her book, points to Frank in the picture, and speaks the following imperative sentence as naturally as possible, with no suggestion of interrogation: *See Frank*. She then writes the sentence.) "I wish you to look at Alice." (Points to Alice and speaks the following sentence before writing it, as before, *See Alice*.) "I wish you to see Alice run." (Points to Alice, speaks and writes the next sentence, *See Alice run*.)

"Now, how do you tell me who it is that you wish me to see?" (The teacher points to the first sentence on the board and the child reads, *See Frank*.) "Whom do you wish me to see or look at next?" (The teacher points to the next sentence and the pupil reads, *See Alice*.) "What do you wish me to see Alice do?" (*See Alice run*.) "This is what Frank called out to Alice." (The teacher writes and child reads, *Run, Alice, run*.) "This is what Alice called out to Frank." (The teacher writes and the child reads, *Stop, Frank, stop*.)

Dramatization of the Lesson Picture. — Two of the children take the positions shown in the picture and repeat what they can remember from the Primer Story of the conversation between Alice and Frank.

Reading from the Book. — The class read page 2.

Drill on Printed Words. — The words *see*, *Frank*, *Alice*, need no special drill. *See* is the only one of the three to be found among the Word Cards, which do not include the names *Alice*, *Frank*, *Grace*, *Max*.

Exercise in Phonics. — The teacher writes the word *stop* on the board for a type word and the following words for drill. (See Phonetic Chart, Group (12), page 376.)

stop	hop	chop	drop	flop
top	pop	shop	prop	slop

Lesson III, Page 3

There is no picture to be studied in this lesson except the one on the preceding page. Neither is there any part of the Primer Story to be told. The only new word to be developed is the word *Do*. To introduce the written form of this word, the teacher may hold up her book, point to Frank in the picture on page 2, and ask as she writes the question, *Do you see Frank?* Calling attention to the new word *Do*, she may say: "This is the word with which we sometimes begin a question, and this mark" (pointing to the question mark) "is the one that we always put at the end of a question when we write it. You must always watch for the question mark when you read." The teacher may drill on the word *do*, with capital and with small letter.

Then the pupils are ready to read page 3 of the Primer. As will be seen, the sentences are in three groups. The children should be told that the first group of sentences, tells us something *about* Alice and Frank; that, in the second

group of sentences, Alice is talking; and that, in the third group of sentences, Frank is talking.

Exercise in Phonics. — The children should pronounce the word *run*, shown at the bottom of page 3, and give the sound of the letter *r*. They should then be asked to give as many words as they can that begin with the same sound as *run*. The teacher may lead them to do this by giving such words as *r-ed*, *r-ace*, *r-ide*. From this exercise the children are led to give, of their own initiative, other words that begin with the sound of *r*. The Phonic Drill Card bearing the word *run* should be used in a review drill upon the form and sound of the letter *r*. We shall not refer again to this use of the key words and their initial letters and sounds. Key words are given at the bottom of many pages in the Primer for the purpose of review.

Lesson IV, Page 4

Picture Study. — The pupils tell what they think the Primer Children are saying and doing.

Primer Story. — One day Father gave Frank a large rubber ball. Frank wanted Alice to see how he could kick it, and pitch it, and how it could roll and bounce over the ground. When Alice came, he sent the ball flying over the ground toward her and cried: "See the ball. Get the ball. Get the ball, Alice. Run, Alice, run."

Alice ran and picked the ball up. She came back to Frank and then *she* tried to pitch the ball as Frank had done. But, though she could roll the ball, bounce it, and toss it, she could not kick it or pitch it. So she cried, "Get the ball, Frank. Run, run, Frank. Now get the ball."

Reading from the Blackboard or Book. — As there are no new words in this lesson, there may be no necessity for writing the sentences on the board. There is very little action in

the lesson picture, but this one, together with the next five pictures, forms a series of excellent pictures for posing. Hearing the Primer Story before posing the picture should enable the pupils to repeat naturally what the Primer Children in the picture are supposed to be saying.

The printed page of the Primer will then be read easily and naturally, as a conversation between the two pupils who take the parts of Alice and Frank.

Phonic Exercise. — Using the word *run* as a type word, for a drill upon the *un* word family, the teacher may give the following words for the pupils to sound (See Phonetic Chart, Group (28), page 378):

run	fun	sun
bun	gun	shun

Lesson V, Page 5

There are no new words in this lesson. The children will read the sentences with ease and with good expression if they are made to understand that *they* are talking about the children shown in the picture on page 4, and if the teacher calls for the sentences as answers to what she asks; for example, the first group may be treated as follows:

Teacher:

Pupil:

Tell me one person you see. I see Alice.

Tell me two people you see. I see Alice and Frank.

Tell me what Alice sees. Alice sees the ball.

Tell me who else sees the ball.

Frank sees the ball.

Tell me what Alice and Frank do.

Alice and Frank run.

Tell me to see Alice and Frank run.

See Alice and Frank run.

For the second group, the teacher says:

Teacher:

Ask me a question about
Alice.

Ask me a question about
Frank.

Who *can* get the ball?

Speak to Alice four times.

Pupil:

Can Alice get the ball?

Can Frank get the ball?

Frank can get the ball.

(Last four sentences.)

Exercise in Phonics. — Using the word *can* as a type word, the teacher may give the following words for drill on the *an* word family (see Phonetic Chart, Group (4), page 375).

can	fan	Pan	tan
Dan	man	ran	van

Lesson VI, Page 6

The teacher should note that from pages 6 and 7 to pages 28 and 29 the text under the picture on the left-hand page represents a conversation between the Primer Children, which is to be read as a dialogue, while the text on the opposite page represents a talk *about* the Primer Children. Throughout this section of the Primer, it is only in developing the lesson on the picture page that the teacher gives a section of the Primer Story.

Study of Picture. — The children tell what they think Alice and Frank are doing and saying.

Primer Story. — One day Alice asked Frank to teach her how to play ball in the right way. She said to Frank: "Get the ball. Get the ball, Frank. Pitch the ball." Frank said: "Can you pitch the ball? I can pitch the ball to you."

Then he threw the ball. Alice tried to catch it by holding up her dress for it, but the ball went flying by her. Then Frank said: "Stop the ball, Alice. Run and get the ball."

Alice ran and got the ball and Frank said, "Now you can pitch the ball."

Dramatizing the Lesson Picture. — After the Primer Story has been told, two pupils may pose for the picture. They may be asked to remember that in the Primer Story Alice says only three things.

Phonic Exercises. — *Get* should be used as the type word for the class drill on the *et* word family (see Phonetic Chart, Group (21), page 377).

get	met	wet	set	yet
let	pet	Jet	Bet	fret

Lesson VII, Page 7

The only new word in this lesson is the word *said*. This word the teacher presents in the following talk:

"In this lesson we are going to tell some of the things that Frank can do with the ball, we are going to ask two questions about Alice, and we are going to tell what Alice said." (Writes the word *said*.) "Alice said" (writes the word *said* again) "three things to Frank, and then asked one question. Then we are going to tell what Frank said." (Points to the word *said*.) "He said three things to Alice."

The teacher need not write this lesson on the board. The sentences of the first group should be read from the Primer in answer to the teacher's questions.

Teacher:

What can Frank do?

Pupil:

Frank can pitch the ball.

To whom can Frank pitch it?

Frank can pitch the ball to Alice.

Tell me to see Frank pitch the ball.

See Frank pitch the ball.

Tell me to see Frank pitch the ball to Alice.

See Frank pitch the ball to Alice.

Ask a question about Alice. Can Alice pitch the ball?

Ask another question about Can Alice pitch the ball to Alice. Frank?

The sentences of the second group are to be read in response to the following from the teacher: "Alice said three things to Frank. Tell me what three things she said." Pupil reads first three sentences of this group. "Then what question did she ask him?" Pupil reads: *Can you pitch the ball to me?* "Frank said three things to Alice. Tell me what he said." Pupil reads last three sentences.

Phonic Exercise. — The word *see* is to be used as the type word in drilling on the *ee* word family (see Phonetic Chart Group (77), page 383).

see	fee	zee	thee
bee	wee	tree	three

Lesson VIII, Page 8

Picture Study.

Primer Story. — Frank told Alice that no one should try to catch a ball in the way she did, and he showed her how to hold her hands. Then he took the ball and said: "Catch the ball. Catch it, Alice. Can you catch it?"

Alice held out her hands and said: "Pitch it to me, Frank. I can catch it. See me catch the ball. See me run and catch it."

Frank called out: "Run, Alice! Catch the ball."

Dramatization of Lesson Picture. — Two children pose as Alice and Frank, as they appear in the picture.

The teacher may begin to encourage the children from now on to read over silently the text of the new lesson, before the class is to recite, and so of course before they dramatize the lesson picture. She may remind the class that this will help them remember what Frank said — as, for instance, the first

three sentences and the last sentence — and what Alice said — the fourth, fifth, sixth, and seventh sentences. She may tell them that, when they pose or act the story, they will talk for Alice and Frank much better for having read it over silently beforehand. This may provide the first impulse to silent and thoughtful effort at preparatory reading, which is later to develop into the study of a lesson. From this point in the work on, the picture study assumes more and more the character of a lesson study.

Reading from the Book. — There being no new words in this lesson, the children will be able to read it aloud at once, with ease and expression.

Phonic Exercise. — The class should be taught to build up lists of words on a known word used as a basic phonogram, such as *it, in, an, on*. (See Phonetic Chart, Groups (18) and (13), page 376.)

it	hit	quit	lit	in	pin
bit	pit	sit	flit	bin	kin
fit	kit	wit	chit	fin	skin

Lesson IX, Page 9

The word *did* is the only new word in the lesson, if *yes* was taught, as prescribed, in the preliminary blackboard work. A good drill on the new word may be given in the following way: The teacher opens the book and shows for a moment some picture, as, for example, the one on page 1. She then writes and asks *her own questions*. She writes and *the children read* their answers aloud.

Teacher:

- Did you see Grace?
- Did you see Frank?
- Did you see Alice?

Pupil:

- Yes, I did see Grace.
- Yes, I did see Frank.
- Yes, I did see Alice.

The teacher drills on the words *Did*, *did*, and *Yes*, calling especial attention to them. The class may then read page 9.

Exercises in Phonics. — (See Phonetic Chart, Group (14), page 376.)

did	hid	lid
bid	kid	rid

Lesson X, Page 10

The only new word is *like*. The teacher says, "Let us tell what we *like* to do with a *ball*." Calling attention to the word *like*, she writes and reads, "I like to toss a ball." Then the children read aloud rapidly from the blackboard the following sentences: *I like to kick a ball.* *I like to bounce a ball.* *I like to pitch a ball.* *I like to catch a ball.* *I like to toss a ball.*

Study of Lesson Picture.

Primer Story. — Alice found that she couldn't catch a ball when Frank pitched it, and that she couldn't pitch it straight either. But she knew she could bounce a ball, so she said: "Bounce the ball, Frank. Can you bounce it? Pitch the ball to me. I can bounce it. I like to bounce a ball."

She took the ball and began to bounce it, catching it as it bounced back from the ground. "See me bounce it," she said. "See me catch it. Bounce, ball, bounce."

Dramatization of Lesson Picture. — The sentences on page 10 are to be read by the class.

Phonic Exercises. — (See Phonetic Chart, Group (145), page 390.)

ball	gall	tall
call	hall	mall
fall	wall	small

Seat Work. — The teacher can draw a brick wall on the board as suggested by the picture on page 10. On each brick in this wall, the teacher may write one of the sight

words taught in the series of reading lessons on the ball up to this time. As the children call the words, the teacher may "tear the wall down" by erasing the words. For seat work, each child may have the picture of a wall hektographed on a large sheet of manila paper, on each brick of which he is to place the Seat Work Cards (see page 419) that tell about the ball. This device — which may be used for other lessons, also — will familiarize the class, in an interesting way, with *pitch, catch, bounce, toss, kick, get*, etc.

Lesson XI, Page 11

The word *him* is the only new word in the lesson. The class can easily sound this, so no preparatory work on words is needed for this lesson, which can be read at once.

Phonic Exercise. — (See Phonetic Chart, Group (15), page 376.)

him	trim
dim	swim

Lesson XII, Page 12

There are no new words in this lesson.

Study of Lesson Picture.

Primer Story. — Alice likes to toss a ball. And so, after she had bounced the ball for a while, she wanted to toss it up and catch it. She wished Frank to toss it first, however, and so she said: "Toss the ball, Frank. Toss it up, up. I can toss it up. I like to toss a ball."

Then she took the ball from Frank and tossed it as high as she could, saying: "Up, up! See me toss it. I can catch the ball. I can run and catch it. Can you toss it up and catch it?"

The class may then read page 12 of the Primer.

Exercise in Phonics. — The teacher should use the word *up* as a basic phonogram and hold drills on the list of words

built upon it; also on the words containing phonogram *oss*. (See Phonetic Chart, Group (32), page 378.)

up	sup	toss	loss
cup	pup	moss	gloss

The teacher may introduce at this point a new kind of phonic exercise, which will help the children get new words for themselves, whether or not they happen to have had, in their phonic drill work, the combinations or phonograms composing the unknown word. All of the words which have been given to the class, both as *sight words* and in drills on different word families (*run, can, get, and him, up, stop, it, did*), may be divided into two sounds and also into three (except *up* and *it*). The teacher writes one of these words on the board and covers up all of the letters in it except the first. She has the class sound this letter, then the next, and then the last. Since she should uncover the letters in order, as rapidly as the pupils can sound them, the whole word is pronounced, but slowly.

Seat Work. — The teacher may draw a rail fence on the blackboard, and write the known sight words on the rails. Then, as the children recognize the words on each rail, that rail may be “knocked down.” This kind of device is interesting and humorous to little children.

Lesson XIII, Page 13

The phrase *I have* has been taught in a previous lesson. The new word *with* may be taught by the teacher speaking and writing the sentences which follow, calling attention to the new word: *I saw Frank with a ball, I saw Alice with a ball.*

Exercise in Phonics. — (See Phonetic Chart, Group (97), page 385.)

saw	paw	law	raw
caw	jaw	claw	straw

Lesson XIV, Page 14

There are no new words in this lesson.

Study of Lesson Picture.

Primer Story. — You know all boys can kick a ball very high, and they like to do it. Frank would rather kick a ball than bounce it or toss it, but Alice can't kick a ball very well. Frank said: "I can kick the ball, Alice. I like to kick a ball. I can kick a ball high."

He took the ball and gave it a kick, saying: "See me kick it high. See me run and kick it. Can you kick a ball, Alice? Do you like to kick a ball? Run and kick it, Alice."

Alice tried to give it a little kick and Frank laughed as he said, "Kick it high, Alice."

The class read the sentences on page 14.

Exercise in Phonics. — The word *and* should now be used as a phonogram upon which to build a list of new words; as:

and	hand	sand
band	land	stand

Seat Work. — The children will enjoy the seat work for this lesson if they are shown how to draw a figure with straight lines which will clearly represent a boy kicking a ball.

Lesson XV, Page 15

The word *not* was taught in the preliminary blackboard work, but *play* and *boy* are new. These two words may be taught in written sentences; as: *Frank is a boy. Frank likes to play. Max is a boy. Max likes to play.*

Exercise in Phonics. — The word *play* should now be used as a type word for making lists of words for sounding (see Phonetic Chart, Group (91), page 384):

play	gay	pay	say
lay	hay	ray	stay
day	may	pray	way
jay	bay	gray	away

Lesson XVI, Page 16

Will is a new word, which the children can easily get if they are simply told that double *l* at the end of a word is to be sounded as one *l*.

Study of Lesson Picture.

Primer Story. — One day Alice and Frank were playing in their mother's greenhouse among the flowers. Frank saw Grace coming and said in a low tone to Alice: "Alice, I see Grace. Grace did not see me. I will run and hide." (The teacher writes this last sentence, calling attention to the word *will*.) "Will you hide, Alice?" (She writes this also, calling attention to the word *will*.) "Run, run and hide. Grace will catch you. Hide, Alice, hide. Grace will see you."

The sentences on page 16 are then to be read by the class.

Exercise in Phonics. — (See Phonetic Chart, Group (47), page 380.) kick tick pick lick
chick stick wick slick

Lesson XVII, Page 17

The new words on this page are *them*, *He*, *he*.

Primer Story. — You have just read about Frank and Alice hiding. Now you will read about Grace finding them. (The teacher writes the word *them*.) Frank saw Grace coming when he — (she writes *he*) — and Alice were in the greenhouse, and thought of a good place in which to hide. He — (the teacher writes *He*) — thought Grace could not find them (she points to the word *them*). I wonder whether

you children like to play hide! Let us talk to each other about this from the book. Then I will tell you where Alice and Frank hid from Grace.

The sentences on page 17 are then to be read by the class.

Exercises in Phonics. — (See Phonetic Chart, Group (19), page 376.)

will	kill	quill	till
hill	Jill	chill	still

Lesson XVIII, Page 18

The only new word is *Sister*.

Study of Lesson Picture.

Primer Story. — I told you that Frank thought of a place where he and Alice might hide and where he thought Grace couldn't find them. It was in the library. He and Alice ran into the library and hid under a table. Then Alice called: "Sister! Sister Grace!" (The teacher writes this and calls attention to the word *Sister*.) "Find me, Sister. Find Frank. Find me."

Grace, who had seen Alice and Frank as they ran, also saw them stop and run behind the table, although she couldn't get under it. So she called back to Alice: "Yes, I will find you. I saw you and Frank run. I saw you stop. I can find you and him." Then she stooped and looked under the table; she saw Alice's feet and cried, "I see you now, Alice." She caught Frank and cried, "I have you now, Frank."

The class then reads the sentences on page 18.

Exercise in Phonics. — (See Phonetic Chart, Group (143), page 390.)

me	we	find
be	the	kind
he	she	mind

Lesson XIX, Page 19

The new words in this lesson are *she* and *us*. The children can sound both of them. Class reads the sentences on page 19.

Exercise in Phonics. — (See Phonetic Chart, Group (52), page 380.) The teacher writes on the board words that contain the short sound of *i*, and, by adding *e* to these, makes words with the long sound of *i*. Drill on these words should follow.

dim	rim	hid	slid	ride	side
dime	rime	hide	slide	bride	wide

Lesson XX, Page 20

The new word is *come*.

Study of Lesson Picture.

Primer Story. — One day Grace found some pieces of rope out in the orchard. She picked up one of them and began to jump. She soon saw Alice, and called out to her to come — (she writes the word *come*) — to her.

“Come” — (the teacher writes the word *Come*) — “and jump, Alice,” said Grace. “Jump the rope with me. Do you like to jump a rope? I can jump high. You can jump with me. Come jump, Alice, jump.”

The class then read the sentences on page 20.

Exercise in Phonics. — (See Phonetic Chart, Group (54), page 381.)

hop	pop
hope	pope
rope	mope

Lesson XXI, Page 21

The new words are *children* and *has*. The pupils can easily sound *has*. The word *children* may be taught by the teacher saying: “Look again at the picture on page 20. How many children” — (she writes *children*) — “do you see? What

children" — (she points to the word *children*) — "do you see?"

The pupils read page 21.

Phonic Exercise. — (See Phonetic Chart, Group (40), page 379.)

jump	hump	lump
bump	thump	stump

This ends the first group of lessons in the Primer. The conversations connected with these lessons will naturally have been about play and outdoor games.

The next group of lessons will end with Lesson XXXVII. During the lessons of this group the conversation should center around the pupils' baby sisters or baby brothers at home, around their play with the baby brothers and sisters, the care they give them, etc.

Lesson XXII, Page 22

The new words are *here* and *baby*.

Study of Lesson Picture.

Primer Story. — One day Frank found that his baby sister was trying to walk (the teacher writes the word *baby*), so he held her and tried to get her to walk to Grace. He called out: "Grace, here comes Baby." (Teacher writes the sentence, calling attention to the word *here*). "Walk with me, Baby." (Teacher writes the word *Baby*). "She can walk, Grace."

Grace said: "Yes, Frank, she will walk to me. Come here, Baby. Come, Baby, come to me." Perhaps Baby was afraid she would fall, but Frank helped her along, saying: "Walk to Sister Grace. Walk, Baby. Walk to Grace. Here she comes to you, Grace." Baby took three steps alone and came near falling. She was not frightened, but laughed when Grace caught her and said, "Grace has you, baby sister."

The sentences on page 22 may be read by the class.

Phonic Exercise. — (See Phonetic Chart, Group (64), page 382.)

Grace	pace
race	lace
trace	place

Lesson XXIII, Page 23

The only new word in this lesson is *your*. The children know the word *you*; from this they may get the word *your* by the addition of *r*; and from usage they know the pronunciation. The pupils read the sentences on page 23.

Phonic Exercise. — (See Phonetic Chart, Group (147), page 390.)

is	walk
his	talk
'tis	chalk

Lesson XXIV, Page 24

There are no new words in this lesson.

Study of Lesson Picture.

Primer Story. — Grace found Baby when she was trying to walk. Grace began to play and dance with Baby, while Frank and Alice watched them.

Grace said: "Now I have you, Baby. Come and dance," etc.

The rest of the sentences on page 24 of the Primer are to be woven into the Primer Story by the teacher, as has been done in almost every lesson. She must remember only to make it clear that they are spoken by Grace.

The pupils then read the sentences on page 24.

Exercise in Phonics. — like pike dike

Lesson XXV, Page 25

The new words in this lesson are *Does* and *her*.

Primer Story. — We have been reading about Grace and

Frank playing with Baby. What were they trying to teach her — (the teacher writes the word *her*) — to do? Does Baby like to dance? (The teacher writes the word *Does*). No, Baby does not like to dance. (Teacher writes *does*.)

The pupils read the sentences on page 25.

Exercise in Phonics. — (See Phonetic Chart, Group (8), page 375.)

not	Dot	hot	pot
cot	got	tot	spot

Lesson XXVI, Page 26

The only new word in the lesson is the word *for*. The teacher develops it by writing the phrases in which it is used, as they occur in the Primer Story; as, *for her, for you, for us, for me, for him, for Grace*.

Study of Lesson Picture.

Primer Story. — Baby wouldn't try to dance for Grace, so Frank asked Grace to sing, and see if Baby would dance for her. He said, "Baby will not dance, Grace," etc.

The rest of the sentences on this page should be woven into the Primer Story so as to show that they are spoken by Frank. The pupils read the sentences on page 26.

Exercise in Phonics. — (See Phonetic Chart, Group (36), page 378.)

sing	wing	thing	ring
king	swing	fling	spring

Lesson XXVII, Page 27

The new words in this lesson, *hear* and *too*, may best be presented in the teacher's talk. "We have read about Grace dancing with Baby. Baby likes to hear Grace sing." (Teacher writes and repeats the phrase *likes to hear*, calling special attention to the word *hear*). "She likes to hear Alice sing, too." (She writes the word *too*.)

The pupils read the sentences on page 27.

Exercise in Phonics. — too coo moo woo

Lesson XXVIII, Page 28

Study of Lesson Picture.

Primer Story. — Frank was about to run out of the room when Grace called him to come and whistle, so that she and Alice could persuade Baby to dance.

“Come here, Frank,” she said. “Will you whistle for us? Baby likes to hear you whistle. Whistle and she will dance for us. Alice and I will dance with her. Whistle for us to dance, Frank.” (Teacher calls attention to the fact that Grace said all this and that Frank said the three sentences following.)

Frank came back and sat down. He said, “Yes, I will whistle, Grace. Little sister, will you dance for me?” (Teacher writes phrase *Little sister*.) “Now dance, little sister.” (Writes phrase *little sister*.)

The pupils read the sentences on page 28.

Phonic Exercise. — (See Phonetic Chart, Group (94), page 384.) hear near tear
 dear fear year

Lesson XXIX, Page 29

It is not necessary to tell any part of the Primer Story in connection with this lesson. The new words, *am* and *glad*, should be put on the board before the lesson is read by the children, however. The teacher may say, “These new words will be found in your lesson to-day. Sound them and see if you cannot get them for yourselves.”

The pupils then read the sentences on page 29.

Oral Exercise in Phonics. — The teacher should drill the children in pronouncing the word *whistle* at bottom of page,

calling upon them to give the sound of the initial letters *wh* and as many words as they can think of that begin with that sound. The teacher will find that a great many children give the initial sound incorrectly of such words as *white*, *wheat*, *what*. This is particularly true of children of German parentage. American children, also, in certain localities, say *wite* for *white*, *weat* for *wheat*, *wat* for *what*, etc. A helpful device is to tell such children to *blow* and then say the part of the word which follows the *wh*. For example, the child, to pronounce *white*, blows and says *ite*; to pronounce *wheat*, blows and says *eat*; to pronounce *when*, blows and says *en*; to pronounce *while*, blows and says *ile*, etc. (For Seat Work, see page 418.)

Phonic Exercise. — The words *am* and *glad* should be used as type words upon which lists of new words are built.

am	ham	glad	sad
dam	jam	had	bad

Lesson XXX, Page 31

Study of Lesson Picture. — The study of the picture on page 30 is important, since the sense of the text is even more closely dependent on the illustration than usual.

After the children's silent study of the picture, the teacher asks: "Can you see what Alice is ready to do?" The children will answer, "She is ready to catch the ball." The teacher writes the word *catch*. "Can you see what Frank is ready to do?" "He is ready to pitch the ball." The teacher writes the word *pitch*. "Now I will tell you what I can see Grace do. I can see her toss the ball." The teacher writes the word *toss*. "I will tell you what I can see Baby do. I can see her jump." She writes the word *jump*.

"We can tell what the Primer Children are doing in another way. Frank is pitching the ball. See how easily I

can make the longer word *pitching* from the short word *pitch*." The teacher adds *ing* to *pitch*, making the word *pitching*. She makes *catching* from *catch*, *tossing* from *toss*, and *jumping* from *jump*. Then, in order to make the children do this work, she says:

"What is this word?" (She writes the word *do*.) "How can I make from it the word *doing*?" (The children will be quick to see and say that it is by adding *ing* to *do*.) "What is this word?" (Writes the word *play*.) "How can I make from it the word *playing*? What is this?" (Writes the word *sing*.) "How can I make from it the word *singing*? What is this word?" (Write the word *dance*.) "To make *dancing* from this word *dance*, I must leave off the last letter, *e*, before I add *ing*." (The teacher here calls the *name* of the letter *e* and the *names* of the letters in *ing*.) "In the same way I make *bouncing* from *bounce*" — (writes the word *bounce* and makes from it the word *bouncing*) — "and *hiding* from the word *hide*." (She writes the word *hide* and makes from it the word *hiding*.)

"Now, what must we do with the last letter, the letter whose name is *e*, in the words *dance*, *bounce*, and *hide*, when we wish to make the *ing* words?" (The class should tell in their own childlike way that we "drop" or "leave off" the letter *e* before adding *ing*.)

The children may then open their books to page 31 and pronounce the words listed at the top of that page; thus, *do*, *doing*, *play*, *playing*, etc.

After this the children read the sentences on page 31.

Lessons from Pages 32, 33, 34, and 35

Of the words listed as new, the following must be taught by means of sentences: *white*, *are*, *Mother*, *black*, *pretty*, *name*, and *Ducky*. All the other new words can and should

be sounded by the pupils. The teacher should ask the children to look at these words and *think each sound* in them. She may show the class how to sound for themselves such words as *duck*. She says, "You know this word," and writes on the board the word *chick*. She sounds the word for them, by disclosing and giving one sound at a time until the last one, *ck*; then she tells the class that *ck* at the end of a word must be given as one sound, the sound of *k*. She then writes lists of words for the children to master for themselves in the same way by giving one sound at a time.

ch i ck	b a ck	d u ck
qu i ck	qu a ck	b u ck
t i ck	J a ck	l u ck
st i ck	bl a ck	cl u ck

Primer Story.—Alice has a white hen. The white hen has six little chicks, but the chicks are black. (Writes the words *are black*.) Grace has a black hen whose chicks are white. (Writes the words *are white*.) The children think it is very strange that a black hen should have white chicks, and a white hen should have black chicks. I think so, too. Don't you? You know the name (writes *name*) of Grace's black hen. I told you about Mother Jet (writes *Mother Jet*) and little Ducky Bet (writes the words *Ducky Bet*).

Baby likes to watch the pretty (writes *pretty*) little chicks put their heads down to the drinking water and then hold their bills up high, to swallow it. Alice had told Baby she thought that when the chicks did that they were thanking God for the good cool water, and Baby loves to watch them "give thanks."

Alice took Baby to the chicken yard one day to see her hen and little chicks, and after that Grace carried her to see Mother Jet's children, the eight little white chicks and naughty little Ducky Bet.

We are now going to read the four pages that tell about Grace and Alice's pet hens and all the little chicks.

The pupils then read pages 32, 33, 34, and 35.

Exercise in Phonics. — (See Phonetic Chart, Group (25), page 377.)

hen	pen	then
den	men	when
fen	ten	wren

Seat Work for Pages 32-36 inclusive. — In connection with this series of lessons, a pretty scene may be drawn on the blackboard by the teacher, showing Mother Jet and her chicks, and their home (the coop).

The children can cut out the coop from black paper and, if the teacher encourages them to do so, may even try to cut out the hen and her chicks.

Lessons from Pages 36 and 37

The words *Dot*, *kitty*, and *look* were taught in the preliminary blackboard lessons, making the new words only these three: *but*, *how*, and *Mink*. The first of these can be sounded by the class. The teacher may write the words *Dot* and *but* on the board and ask the pupils to look at them and "think" the sound of each letter, telling her, finally, what each word is.

Phonic Exercise. — (See Phonetic Chart, Groups (119) and (86), pages 387 and 383.)

how	bow	look	took	cook
now	cow	book	brook	shook

Primer Story. — Do you remember the stories and jingles we had some time ago about the two kitties, — Dot, who is as white as snow, and lazy, little, black Mink? (Write the word *Mink*.) Well, to-day we are to read in our Primer about Dot and Mink.

One day Grace and Alice were out in the chicken yard,

watching Mother Jet and her chickens. Kitty Dot, who was on the porch, saw her dear little mistress Alice and came running into the chicken yard, frightening Mother Jet's children out of their wits. Grace saw Dot and said: "Now here comes Dot. Alice, here is your kitty. She has come to see the chicks." Then she pointed to the baby duck, saying to Dot, "See Ducky Bet, Dot."

Alice saw that the chicks were frightened and she said to Grace, "The little chicks run to the hen." Then she said to the chicks and the duckling, "Do not run, little chicks. Dot will not catch you, Ducky."

Grace said teasingly to the kitty: "The chicks do not like you, Dot. The little duck does not like you."

Alice put out her hands and, as she took Dot in her arms to pet and smooth her, she said: "But I like my little kitty, Dot. Come to me, you little white kitty."

Pages 36 and 37 may then be read by the class.

Phonic Exercise. — (See Phonetic Chart, Group (41), page 379.) Two of the words just mastered — *Mink* as a *sight word* and *but* by analysis into its component sounds — may now be used as type words upon which to build word lists.

but	Mink	link	pink
cut	think	blink	rink
nut	wink	clink	drink
shut	chink	sink	brink

Seat Work for Page 37. — The children can trace and cut from black and white paper the white kitty, Dot, and the black kitty, Mink. Young children are particularly fond of jointed animals, which can be made by fastening on the legs and tail with small brass fasteners, in such a way that they can be moved.

Lessons from Pages 38 and 39

The new words in these lessons are *make*, *sweet*, *cake*, *cousin*, *must*. All of these words except *sweet* and *cousin* can be sounded by the children, since they learned in Lesson XIX the effect of a final *e* on the vowel preceding the consonant.

Study of Lesson Picture. — This is good for dramatization after the story has been told.

Primer Story for Lessons on Pages 38 and 39. — You remember I told you that we would read about Max, the children's little cousin (writes the word *cousin*) who has always lived in the city and whom none of them had ever seen till he came to stay with them in their country home.

Max has no father or mother. They both died when he was a tiny baby, and Max has lived with his aunt until now, when he is coming to live with Frank and his sisters.

When the children's father told them that he was going to the city to get Max, and bring him to live with them, they were wild with delight. Father told them that Max was of about the same age as Alice and that they would all love him as if he were their own brother. Alice and Grace said they had always wanted a brother apiece, and Frank said he had always wanted *one* brother, at least. They could hardly wait for their father to return from the city with Cousin Max (writes the word *Cousin*). The day before Max came, Mother and Grace were in the kitchen, where Mother was making a big cake (writes the word *cake*) for Max. Grace was helping her make it (writes *make*).

Grace saw Alice out in the yard and called: "Alice, Alice! Come here, Alice. Come see me make a sweet cake." (Writes the word *sweet*; later the children should sound this word, as well as *must*, *cake*, and *make*.)

Alice ran in and said, "You cannot make a cake, Grace."

Then, turning to her mother, she asked, "Can Grace make a cake, Mother?"

Mother said, "I will show her how to do it, Alice."

Then Alice said: "Show me, too, Mother. I can make a cake if Grace can. May I make a cake, Mother?"

"Yes, you and Grace may make it," replied Mother. "I will show you how to make it. I am glad to have you make the cake."

The class is then ready to read both page 38 and 39.

Phonic Exercise. — (See Phonetic Chart, Groups (130) and (131), page 388.)

The teacher uses the words *cake* and *make* as type words upon which to build lists containing the phonogram *ake*.

cake	lake	name
make	flake	came
wake	take	dame
bake	shake	game

After this phonic exercise, the teacher may call attention to the effect of *e* at the end of these words, — that is, "it makes *a* tell its name."

Lessons from Pages 40, 41, and 42

The words listed as new in these lessons are *father*, *let*, *live*, *this*, and *home*. The words *let* and *this* have been taught, and should now be sounded by the children, who first *think* the sound of each letter and then pronounce the word. They can also sound the word *home*, if the teacher reminds them that the effect of final *e* on *o* is to make it tell its name.

Primer Story. — The next morning Frank and Alice were sitting on the window seat watching for Father. (Writes the word *Father*). They soon saw him coming, holding Max by the hand.

"Look, look, Alice," said Frank. "Here comes Max. He

is with Father. Let us run and see him. I am glad Max has come."

They ran to meet Max and welcome him to their home.

Frank caught his hand, saying: "How do you do, Max? I am *glad* to see you. I am glad you have come. I am glad you are a *boy*, for I am glad to have a boy here. I am glad you are to live" — (writes the word *live*) — "here."

Now, Mother was in the library and did not see Father and Max when they arrived. So Frank took Max by the hand and led him toward the library, saying: "Come with me, Max. Come and see Mother." When they saw Mother, Frank said, "Max, this is Mother," and, drawing his cousin nearer, he said: "Mother, here is Max. He has come to live with us. Are you not glad, Mother?"

Mother smiled her kind sweet smile and, putting out her hands to Max, she said: "Yes, I am glad, Frank. Come to me, Max. How do you do, my boy? I am glad to see you, Max. I am glad you are to live with us."

The picture on page 42 is a very good one for dramatization in connection with the Primer Story.

Lessons from Pages 43 and 44, 45 and 46

The new words in these lessons are *give*, *big*, *top*, *ran*, *that*, and *say*. The words *drum*, *doll*, and *march* were taught in Preliminary Lessons in Reading. The words *big* and *that* were learned in Phonic Jingles. The words *top*, *ran*, and *say* have been learned in previous exercises in phonics. If necessary to do so, the class can give the separate sounds in each. The pupils can easily sound the word *say*, having had it in the drill on the phonogram *ay*. The word *give* should be taught in a sentence.

The pictures on pages 43 and 45 are very good ones for dramatization in connection with the Primer Story.

Primer Story. — While Mother was showing Max where his clothes and books were to be kept in his room, Frank carried downstairs to his sisters the toys that Max had brought them from the city. He had brought a pretty doll for Alice which had on short dresses like a little girl's. There was another doll, just like Alice's, only smaller, for Baby. He had brought Grace a big doll almost as big as a "sure enough" baby, and it wore a long dress like a real baby. He had brought Frank a beautiful red drum.

Baby stuck a finger in her mouth and stared at the dolls, speechless with delight. Grace held her baby doll in her lap, so happy she could scarcely speak, but Alice, holding her doll, chattered away to Frank.

Frank said, "See my drum, Alice."

Alice asked, "Did Max give" — (writes the word *give*) — "the drum to you?"

"Yes, and here is a doll for Baby," answered Frank, as he held up Baby's doll. "This doll is for you, Baby. See your pretty little doll."

"My doll is a pretty doll, Frank," said Alice. "See! Grace's doll is a baby doll. Did Max give us the dolls, Frank?" Frank said, "Yes, he did, Alice."

And then they all ran to find Max and thank him for the pretty toys he had brought them. Grace and Alice took Baby to Mother, who wanted to see the dolls, and Frank asked Max to play soldier with him.

He said, "Come and play with my drum, Max. Do you like to march?" Max said, "Yes, Frank, I like to march."

They made some tall paper caps and put them on, and then Frank whistled and beat his drum while he and Max marched up and down the yard.

After a while Frank called to his sisters, "Alice! Grace! Come and play." And when he saw Mother on the porch he cried: "Look, Mother, look! See us march."

Alice heard Frank beating his drum, and she said to Grace: "Hear Frank whistle and tap his drum. Rub-a-dub! Rub-a-dub!" (Writes the phrase *Rub-a-dub-dub.*) "Let us go and play soldier with him and Max."

Alice and Grace came out to march with the boys. Soon Frank, who had been beating the drum, said: "Now Max may tap the drum. Rub-a-dub-dub! Tap the drum, Max."

Alice thought she would make a good drummer, so she said: "I will tap the drum. Rub-a-dub-dub! Rub-a-dub-dub! Can you tap it like that?"

Frank didn't think that Alice knew how to tap, or beat, a drum, so he took the drum again and said: "Hear me tap it, Alice. Hear it say Rub-a-dub-dub! Rub-a-dub-dub! You must tap it like that, Alice. Now let us march. Now we must run. Quick, quick!"

Then the children ran, or marched fast, in the way they thought soldiers do when they march in double-quick time.

Then the class reads pages 43, 44, 45, and 46.

Phonic Exercise. — (See Phonetic Chart, Groups (31), (16), (3), (1), pages 378, 376, and 375.) The teacher should use the words *drum*, *big*, *tap*, *ran*, and *that* as type words on which to build up lists of words for drill.

drum	big	tap	that	ran
rum	dig	cap	bat	
gum	gig	gap	cat	
hum	jig	lap	fat	
sum	pig	rap	hat	
plum	rig	sap	mat	
chum	wig	chap	rat	

Seat Work for Page 43. — The teacher may have the children draw Frank's drum, using the simplest lines. Little girls love dearly to cut out paper dolls and to make different colored dresses for them. The teacher who is wise will

seize the opportunity which is offered here in the reading for a welcome kind of seat work. Her ingenuity will suggest ways of cutting out paper dolls.

The teacher may easily connect the seat work for page 45 directly with the lesson by saying, "Let's get ready to march by making the soldier's cap like those shown in your picture." Directions for making: One piece of paper twelve by eighteen inches. It may be newspaper or wrapping paper. Hold the paper with the shorter edges at right and left. Fold the right and left edges together. Hold paper with creased edge at top. Fold right and left edges together. Unfold, to find the crease thus formed. Fold right half of upper edge to this crease; left half. Fold front oblong at bottom upward along front edge of triangle; back oblong upward along back edge of triangle. Fold corners down one over the other.

The children may cut out a line of soldier boys wearing their caps as they march along.

Lessons on Pages 47 and 48

The words listed as new are *Lad, dog, at, go, rats, stick,* and *over*, all except the last three of which can be sounded by the class, unless it be the little word *go*. *Go, no, so, and lo* may be shown together and the child told that, at the end of most little words like these, the vowels "tell their names."

Primer Story for Lessons on Pages 47, 48, and 49. — When the children were tired of marching, Grace and Alice ran back into the house to play with Baby, while Frank took Max with him to find his little dog, Lad. Lad had been lost a long time and had only just found his way home.

Lad was a rat-terrier and delighted in catching rats and mice. He could jump very high and Frank liked to hold a

stick high above the ground and make him jump over it. (Teacher writes the word *over*.) He was very proud of Lad and wanted to show him to Max; but Lad was nowhere in sight, so he began to call him.

"Here, Lad, here, here, here!" called Frank.

Max asked, "Is Lad your dog's name, Frank?"

Frank said, "Yes, that is his name, Max."

Frank kept calling, but still Lad didn't come. While Max waited for Lad to come, he asked questions about him. "Is Lad a big dog, Frank?" asked Max.

Frank said: "No, he is not a big dog. I do wish he would come. I will whistle."

Just at that moment Lad came running up. Frank called to Max: "Here he comes, Max. Look at him. See how little he is."

Max wanted Lad to come over to him, so he stooped down and held out his hand, saying: "Come here, Lad. Come to me." He kept trying to coax the dog to come to him, and was a little vexed because Lad would not move. So he said to Frank: "Look at him. He will not come."

Lad sat as still as a stone, with his tongue hanging out, and he wouldn't go to Max, until Frank said to him, "Get up and go to Max, little dog."

Max asked, "Will your dog catch the chicks, Frank?"

Frank said, "No, Max, he will not catch them. But he will play with the chicks," etc. [The rest of the sentences on page 48 are to be woven into the Primer Story so as to show that they are spoken by Frank.]

Frank wanted Max to see Lad jump over a stick. (Writes the phrase *over a stick*.) So, while he was trying to make Lad jump as high as he could without a stick, he said to Max, "Can you find a stick, Max?"

Max saw a stick and answered: "Yes, I see a stick. Here it is." Frank held out his hand, saying, "Give it to me, Max."

"Can Lad jump over that stick?" asked Max, as he saw how high Frank held it.

"Yes," said Frank, "he can jump over this stick." (The rest of the sentences are spoken by Frank.)

The class reads pages 47, 48, and 49.

Oral Phonic Exercise. — The pupils should pronounce the word *you* at bottom of page 48 and drill on the sound of the initial letter. The sound of *y* as an initial is often given incorrectly, even by teachers who have taught phonics for years. The correct sound is the same as the sound of double *ee* prolonged. To tell a teacher this does not always help her to get the correct sound of the initial *y*, but to practice giving the following words as two sounds (as indicated) will help her: *y-et*, *y-es*, *y-am*, *y-ou*, *y-elp*. The children should be given these words for drill, for they will hardly be able themselves to think of words that begin with the sound of *y*.

The teacher may use the word *dog* as a type word and build up a list of words for drill on the phonogram *og*. (See Phonetic Chart, Group (11), page 376.)

dog	fog	log	yet	yam
bog	hog	frog	yes	you

Lessons on Pages 50 and 51

The words listed as new in this lesson are *spot*, *on*, *bat*, and *then*. They should all be shown on the blackboard and the children required to give the separate sounds in each word. This they can do easily by this time.

Primer Story. — One morning Alice and Max were out in the yard playing. Alice had just washed Dot and put a new red ribbon on her neck. She held the snow-white kitty in her arms as she talked to Max. Kitty Mink came walking slowly long, and as Max stooped down to rub her black fur, he asked, "Is this black kitty yours, Alice?"

Alice said: "No, that is Baby's Kitty Mink. See how white my kitty Dot is. She has not a spot on her."

Max looked at the tiny white kitty and asked, "Can Dot catch rats, Alice?"

Alice answered: "No, she is too little to catch rats. But she came very near catching a bat once. I will tell you about it. I think it is a good joke on Dot. The idea of being a cat and not knowing a bat from a rat!"

Then Alice told the story about the kitty-cat and the bat. You remember that I told it to you and you learned to sing the jingle about it. Who can tell the story? Who can sing the jingle?

Thus the teacher recalls the phonic jingle and its basic story given in Preliminary Lessons in Phonics. (See page 357.)

The class will read page 50 with ease. If the teacher wishes to do so, she may have them read the jingle on page 51, also, although the jingle is not required work in reading.

Lessons on Pages 52, 53, and 54

The words listed as new are *rabbit*, *apples*, *an*, *away*, *Bun*, *keep*, *sleep*, *pen*, *bed*, *in*. These words should all be put on the board except the first two, *rabbit* and *apples*. The children should be required to give the separate sounds and master each word for themselves. The word *away* has been given in a previous drill on the phonogram *ay*. The teacher should show again the word containing the phonogram; thus, *away*, and should give the sound of *ay*. This is all the assistance the pupil should need to master the word for himself. The phonogram *ee* has been taught, and so it is an easy matter for the teacher to lead the child to master other words containing that phonogram. For example, she pronounces the word *keep*, then writes it, then points out and sounds the phonogram *ee*. Then she gives the three sounds in the word;

thus, *k ee p.* Then the children sound and pronounce *keep*, and follow it by *sleep*. The word *rabbit* should be taught in a sentence. Later the two syllables may be shown; thus, *rab bit*. These syllables may be sounded separately, but not until after the word has been learned as a whole. The word *apples*, which was taught long ago, should, of course, be perfectly familiar.

Primer Story for Pages 52, 53, and 54. — Frank and Max were gathering apples for Mother and talking about pets. Max said he liked pet dogs and pet cats.

Then Frank said: "I like rabbits, Max. I have a white rabbit." (Teacher writes the word *rabbit*.) "His name is Bun. Come and see my rabbit, Max."

They ran into the back yard where Bun stayed. Frank caught Bun and said: "See how white he is. Bun has not a spot on him."

Max said, "Do rabbits like apples, Frank?"

"Yes," replied Frank, picking up an apple, "I will give Bun an apple." But Bun had leaped away, and Frank had to call after him: "Bun, Bun, Bun! Here is an apple. Apples, apples. See the apples, Bun."

Max liked to see Bun hop and jump, so he said: "Jump, Bun. Jump for the apple. He will not jump for the apple. Can you catch him, Frank?"

Frank said, "Yes, you can catch him, too, Max."

Max got an apple and said: "I will give him an apple, Frank. Then I will catch him." When Bun came nearer to get the apple, Max caught him quickly, saying: "Now I have him, Frank. How white he is!"

Frank said: "My rabbit runs away, Max. I cannot keep him at home. I will make a pen for him. Then we can keep him here."

Max had never learned how to handle a saw and hammer, and, in fact, thought a boy couldn't use those tools. But

Frank's father had taught him how to use a hammer and saw. "Can you make a pen, Frank?" asked Max.

Frank said, "Yes, I can make a pen for Bun."

While Frank was making the pen for Bun, with Max helping him, Alice ran out, with Dot in her arms.

She looked at the pen and asked, "What is that, Frank?"

Frank said: "This is a pen for Bun. You see he runs away. Now I can keep him in this pen."

"Yes, you can, Frank," said Alice. Then she added: "Make a little bed for Dot, Frank. You and Max can make it." Frank said, "Yes, I will make the bed, Alice."

Max had never heard of a cat having a bed to sleep in, so he asked, "Will Dot sleep in a bed, Alice?"

Alice replied: "Yes, she will sleep in a doll bed. I will make her sleep in it."

Pages 52, 53, and 54 may then be read by the class.

Phonic Exercise. — (See Phonetic Chart, Group (23), page 377.)

bed	Ned	led
fed	red	sled
shed	wed	fled

Seat Work. — Draw or cut out the rabbit; cut out of black paper a pen for Bun.

Lessons from Pages 55, 56, and 57

The new words in this lesson are *where*, *oh*, *into*, *they*, and *we*. The words *in* and *to* being well known, *into* needs no drill. The word *we* should be listed on the board with the little words *be*, *he*, *me*, and *she*, and the fact should be demonstrated that the vowel *e* "tells its name at the end of little words like these," just as *o* told its name in the words *so*, *no*. The words *where*, *oh*, and *they* should be taught in sentences.

Primer Story. — Frank and Max made a pretty bed for Alice's cat. They got Father to help them make it. When

it was finished Alice was very proud of it,—and so was Grace. Mother had made Alice a little mattress for the bed, and Alice, with Grace's help, made the sheets, the spread, and the pillows and the pillow covers. They tied blue ribbon on the bed, and then they began to look for Dot to show her the bed. Alice went about calling and calling for Dot and, while she was gone, Grace found Dot in Mother's room, playing with Baby. She took them in to see the new bed and then Grace saw that Dot had a dirty black spot on her snowy white fur. Now Grace knew that Alice would punish Dot for this, so she took Dot in her arms and said:

"Oh, kitty, kitty, what a black spot!" (Teacher writes the phrase *Oh, kitty, kitty.*) "Where did you get this spot, kitty?" (Writes the word *where.*) "How did you get it on you?" etc.

Grace scolded Dot and then tried to put her to bed, but Dot ran away. When Grace told Alice that Dot had got herself dirty and then had run away, Alice said: "I must find her. I shall put her to bed to punish her." Alice was Dot's own little mistress and she could make Dot mind better than Grace could.

You children know what Alice did to punish Dot; for I told you the story and you learned the jingle about it. Who can tell the story? Who can sing the jingle about Dot?

The whole class should read pages 55 and 56. Many of the pupils will be able to read the jingle on page 57, also.

Phonic Exercise.—(See Phonetic Chart, Group (72), page 382.)

catch	match	patch
hatch	latch	scratch

Seat Work.—The children may draw or cut out Dot's little bed,—almost all of straight lines. They can also outline the bed on top of their desks with pegs.

Lessons from Pages 58 and 59

The words listed as new are, *town*, *barn*, *horses*, and *says*. The pupils already know the word *say*, from which they get the word *says* by simply adding *s*. Usage teaches the correct pronunciation. The other new words should be taught in sentences.

Primer Story. — One day Father was going to drive to town. (Writes the word *town*.) He told Frank to run and ask Mother whether he and Max might go, too. If Mother said that they might go, they were then to run down to the barn (writes the word *barn*) and catch the horses (writes the word *horses*) for him. Frank and Max ran in where Mother was reading.

“Mother, may we go with Father?” asked Frank. (The rest of the sentences on page 58 constitute the ensuing conversation between Frank and Mother.)

Frank told Alice and Grace to get ready to go into town with Father, and then he ran down toward the barn.

Max said, “Where are you going, Frank?”

Frank said, “I am going to the barn, Max,” etc. (The remainder of the sentences on page 59 make the conversation between Frank and Max.)

Phonic Exercise. — (See Phonetic Chart, Group (120), page 387.) The class know the phonogram *ow*, as in *now* and *how*. They will find it easy enough to sound a list of words built upon *town* as the type word; as: *town*, *down*, *gown*, *crown*.

This forward step in the advancement of the class will be made both longer and surer if the pupils are now carried farther toward word analysis and shown that these words contain the digraph *ow*, — the same phonogram that is found in *now*, *how*, *cow*; that is, that *ow* can be sounded separately in the word *town* as well as in *now*; thus, *t ow n*.

Lessons from Pages 60 and 61

The new words are *pull*, *drive*, *through*, *oxen*, *woods*, *were*, and *red*. The last word can easily be sounded by the children, thus leaving only six words, *pull*, *drive*, *through*, *oxen*, *woods*, and *were*, to be taught in sentences.

Primer Story. — At one place on the way to town, Frank got out of the wagon to let down the bars in a fence so Father could drive through. (Teacher writes the phrase *drive through*.) He saw a farmer's boy driving a pair of big red oxen which were pulling — (writes phrase *were pulling*) — a wagonload of straw. Frank told the boy to drive ahead, as he would put up the bars for him.

Then Frank called to Max to come and look at the oxen, — for he knew Max had never seen oxen in the city. He said, "Max, come and look at the red oxen."

Max said: "Oh, how big the red oxen are! See how they can pull." (Writes the word *pull*.) "Oxen can pull like horses. Can the oxen run, Frank?"

Frank said, "Yes, Max, oxen can run." etc. (The rest of the sentences on page 60 are spoken by Frank.)

Lessons from Pages 62 and 63

The new words are *birds*, *head*, *there*, *tell*, *trees*, *as*, *sap*, *hole*. The first three words should be taught in sentences. The last five should be written on the board for the class to learn independently, which they can do by giving the separate sounds in the words.

Primer Story. — The children enjoyed the ride to town with Father. The road ran most of the way through the woods. (Teacher writes the phrase *through the woods*.) Frank can drive very well, and his father often lets him drive for him. Father let Max drive a little way, too. There

were a great many birds in the woods. (Writes the phrase *birds in the woods*.) Father told Max to listen to the songs of the birds, and to look closely at the birds themselves. Father said he wished Max to notice how the birds looked and be able to tell what they were doing. (Writes the phrase *were doing*.) He said Max must learn to know the different kinds of birds. As they were driving along, Father heard a sharp little sound of tapping on one of the trees. He asked Frank if he heard it, and whether he knew that a bird was doing that tapping.

You have heard about the bird that makes the little tapping noise. I told you the story about the bird that had the pretty red head — (writes the word *head*) — and you learned the song about him. Who can tell the story? Who can say the jingle?

The class should then read pages 62 and 63.

Phonic Exercise. — (See Phonetic Chart, Group (96), page 385.) head lead bread
 dead read thread

Seat Work.—Cut out a picture of Red-Cap as he went “tip-tap” on the old apple tree.

Many will be able to read the jingle on page 64.

Lessons on Pages 65, 66, and 67

The words listed as new are *school*, *another*, *chickadee*, *tomtit*, *write*, *quit*, *came*, *which*, *hop*, *nests*, *way*. Of these *write* is a key word, the last six can be sounded by the children, and only the first four must be taught in sentences.

The six words that the children can sound should be written on the board and the children asked to give the separate sounds in each of the words, or to find the phonograms that they know in each and sound those phonograms.

Primer Story. — One day Grace, Alice, and Frank started to school (teacher writes the word *school*), which is held in the summer time in the country. Mother said Max was to go with them. Max had been to school in the city but had never gone to a country school. There were two roads to the schoolhouse from the children's home. One way was through the pretty woods, where birds were singing and building their nests. (Writes the word *nests*.) Frank was delighted when he found that they were to have Max go to school with them. He knew Max would love to walk through the woods. So he ran to Max and said: "We are going to school, Max. I am glad you are going with us. I like to go to school. I like to write in school. Do you?"

Max said: "Yes, I like to write, Frank. Is your school in town?" Frank said, "No, we do not go to school in town." (The rest of the sentences on page 65 are spoken by Frank.)

When school was out the children played near the school door for a little while. Then, when it was time to go home, Frank called out, "Come, Alice. Come, Grace. We are going home now, Max."

As they started off, Max asked: "Which way are you going, Frank? We did not come this way."

Frank said, "No, we came another way, Max." (Writes the word *another*.) "That way was through the woods. Did you like the school, Max?"

"Yes, Frank," said Max. "I like your school. I do not like to go to school in town. I like to go to this school."

As the children were nearing home, they saw a little bird. The top of its head was black. The children watched it as it hopped from the tree to the fence. You children know what bird it was. I told you the story and you learned the jingle about Tomtit. Who will tell me the story? Who will say or sing the jingle for me?

The class reads pages 65, 66, and 67.

Phonic Exercise. — (See Phonetic Chart, Group (49), page 380.)

nest	jest	pest	west
best	lest	quest	chest

Seat Work. — The pupils make pictures of the schoolhouse that Grace, Alice, Frank, and Max attended, to show how they think it looked.

Lessons on Pages 69, 70, and 71

The new words in these lessons, as listed in the Primer, are: *greedy, curly, funny, Piggie Wig, Piggie Wee, tail, goes, rimes, about, cows, pigs, and bee*. The last three words are known to the children through previous blackboard exercises. The teacher should show how easy it is to make the words *cows* and *pigs* from *cow* and *pig* by simply adding *s*, also how to make the word *goes* from *go*. The first nine words should be taught in sentences. *Piggie Wig* is treated as one word, and so is *Piggie Wee*.

Primer Story. — One day the children saw Father at the barn. Frank wanted Max to go to the barn to see the horses, the cows, and the pigs.

He said, "I see Father at the barn." (Remainder of sentences on page 69 are spoken by Frank.)

When the children got to the barn, they ran to the pen in which Frank and Alice kept their little pigs. Max saw the pig with the funny curly tail — (writes the phrase *funny curly tail*) — and the other pig that was so greedy — (writes the word *greedy*) — the one that goes about — (writes the phrase *goes about*) — saying, "Wee, wee."

The children told Max about the pigs and the funny rimes — (writes the words *funny rimes*) — that Father made about them. You children know all about the pigs and you have learned the rimes. Who will tell me about the pigs and sing the jingles?

The class reads pages 69, 70, and 71.

The pupils will probably ask to be allowed to read the jingle on page 72, and many no doubt will read it well, although it is not included in the required Primer work.

Phonic Exercise. — (See Phonetic Chart, Group (89), page 384.)

tail	jail	pail	sail
fail	mail	quail	bail
hail	nail	rail	wail

Seat Work. — Cut out *Piggie Wig*, with a curly tail, and *Piggie Wee*, with a curved tail.

Lessons from Pages 73-78, and 80

Of words listed as new, *pond*, *under*, *after*, *of*, *water*, *lambs*, *don't*, *other*, *caught*, and *brook*, should be taught in sentences, although the pupils should first sound *pond* and *brook*. Blackboard exercises have already included the words *day*, *lay*, *all*, *back*, *quack*, *cluck*, *peep*, and *sheep*, while *violets* was taught long ago as a key word. Such imitative words as *shoo* and *bow-wow* may be easily mastered by the pupils, who have had drills on the words *too*, *coo*, and *now*, *how*.

These lessons show especially clearly how much those previous blackboard drills may lighten the pupil's burden of learning new words in the reading lessons, and how much more rapidly he can progress in consequence.

Primer Story. — One of the prettiest places near the children's home is the wood, where there is a pond. It is such a lovely pond, of clear blue water! (Writes the word *water*.) It lies far back in the deep shade of the green trees. There is a brook running into the pond (writes the word *brook*); beautiful purple violets bloom there. (Writes the word *bloom*.) Mother loves violets more than any other flowers, and the children like to gather them for her.

Frank wanted to take Max to see the pond and go after — (writes the word *after*) — violets for Mother.

He said, "Let us go to the pond, Max."

"Where is the pond, Frank?" asked Max.

"It is over in the woods," answered Frank. (Remainder of sentences on page 73 are spoken by Frank.)

The brook that runs into the pond is a beautiful stream, that sparkles and shines in the sunshine and murmurs softly as it runs along toward the pond under the big shady trees. The children say it seems to be talking to the violets that bloom near its banks. The sheep and lambs — (writes the words *sheep* and *lambs*) — and the cows love to come down to the shady pond and brook when the summer sunshine makes the meadow too hot and bright for them to stay there. But the ducks like the brook even more than the sheep and cows do. Some of the ducks roost at the barn and come down to the pond only for a little while during the day. But there are other ducks that stay in the woods all the time. They swim and dive and catch their food in the pond; they hide their nests, where they lay their eggs, in the deep grass and rushes that grow around the pond. The children like to hunt for the hidden nests of the ducks and they sometimes find enough eggs to fill a hat. They like to find the eggs for Mother.

It was a beautiful day when Max first went to the pond. He, Alice, and Grace stopped by the pond to rest while Frank and Lad roamed farther off in the woods. After a while Alice left the pond, too, and ran on, going away up the brook where there were great beds of violets. Max stayed with Grace by the pond.

He said, "What a pretty day it is, Grace! And what a pretty pond this is! Look at the ducks in the water. See that big duck with the curly tail." (The pupils should have before them the picture on page 74.)

Grace said, "Yes, the ducks are here all day in the water. They make nests here at the pond."

"Do all the ducks lay here, Grace?" asked Max.

Grace said, "No, I have some ducks at the barn. They lay at the barn. That is where they live."

Then Grace began to talk to Max about the brook. She said, "A big brook runs into the pond." (All sentences of the first group on page 75 are spoken by Grace.) Grace saw Alice walking under the big trees away up the brook gathering violets. She heard Alice calling them to come and see the great bed of violets.

"Can you hear what Alice says to us?" asked Grace.
"She says, 'Violets! Violets! Come see the violets!'"

Max still stayed by the pond to watch the ducks. Alice soon came back, and sat down by Max while Grace ran into the woods, declaring that she heard Mother Jet clucking somewhere near. Soon Alice and Frank heard her calling them to come where she was in the woods. She wanted them to see Mother Jet and her children following the ducks who had come from the barn to visit the ducks that lived at the pond. Mother Jet soon came with her children to the brook where Max and Alice were sitting. (The pupils should have their books open to look at the pictures on pages 76 and 79 while the teacher tells the rest of the story.)

Ducky Bet behaved herself very well until she got near the water; then she gave all the trouble of which you will read on page 80. But first, some of you must tell me the story and recite the jingle which I taught you about naughty Ducky Bet. Then we will read from our books.

The pupils will tell the basic story and repeat the jingle about Ducky Bet, appearing on page 78. No doubt some of them will wish to read the jingle also.

The teacher may make a blackboard sketch of the picture on page 74. By using crayons to give the delicate coloring

of the pond with the ducks floating on top of the water, of the tall green rushes and the brown cat tails forming the background, she may make a picture well worth the effort.

Phonic Exercise. — (See Phonetic Chart, Group (82), page 383.)

bloom	doom
loom	room
boom	broom

Lessons from Pages 81, 82, and 83

Of the new words, *some* and *watch* should be taught in sentences. The words *frog*, *went*, and *made* should be sounded by the children before reading the lesson. *Eggs* was taught as a key word.

Primer Story. — One warm, foggy morning the children took Lad and went down in the woods where the brook runs through a bog. A bog is a wet, swampy place. When there is a good deal of water in the bog, the frogs like to stay there and often lay eggs there. Now, Max had seen bird eggs and bird nests and was learning a great deal about birds and where to find them. But he knew nothing about frogs or frog eggs or where to look for them. When he saw Frank looking down into the muddy water and stirring it with a stick, he said, "What are you looking for, Frank?"

Frank said, "I am looking for frog eggs, Max. The frogs lay eggs in the water."

Max said, "Oh, do find some" — (writes the word *some*) — "of the frog eggs. Find some and let me see them. Do frogs lay eggs in nests, Frank?"

This made Frank laugh aloud and he said, "Oh, Max, frogs don't make nests. Don't you know that? How funny! I will show you some frog's eggs. I can find them in the pond."

Frank looked until he found the lump of jelly-like matter,

which he showed to Max, saying, "Here are some of them now. Come and look at the eggs, Max."

Max had expected to see something like bird eggs. "Eggs? Well! They are funny eggs," said he. "They are not at all like bird's eggs."

Then Frank took Max on what he called a "frog hunt." You know they had Lad with them, and I told you some time ago how this little dog caused one of the frog hunters to get into trouble. (The teacher recalls jingle on page 83 and its basic story.) Who will tell me the story I told you? Who will sing or repeat the jingle about the little frog?

The children read pages 81 and 82. They will also be able to read the jingle on page 83.

Phonic Exercise.—(See Phonetic Chart, Group (50), pages 380 and 381.)

went	sent	made	shade
bent	tent	fade	wade

Lessons from Pages 84, 85, 86, and 87

Of the new words, *again*, *out*, *please*, *ground*, *was*, and *one* should be taught in sentences. The word *time* can be sounded by the children, and *thank* has been taught incidentally.

Primer Story.—Grace and Alice were hunting duck eggs while Frank and Max hunted frogs. When the girls came back, they found Max sitting in the sun drying his shoes and stockings, which had become soaked with muddy water when he took that plunge after the frog. There! I have told you who it was that fell "kerchog!" into the bog, according to the jingle story. I hadn't meant to tell on Max, but now the secret is out.

Grace and Alice helped scrape the mud off Max's shoes and spread his stockings on a log in the sun. By the time these were dry, it was getting late. So Grace said, "It is time to go home, Max."

But Max was feeling very much vexed on account of his muddy clothes, and feared he would be teased at the house if he went there before it was dark. So he said, "Oh, no; please" — (writes *please*) — "don't go home, Grace."

Grace said, "Yes, we must go, Max. Let us go through the woods. We will go to the barn and play." She thought Max, who loved the big old barn, would like this, and, as it was near the house, she knew her mother would not be uneasy even if they played there until dark.

So Max said, "Yes, Grace, please go to the barn."

As the children were going home through the woods, Frank saw a little gray rabbit and called to Max, "Look at that rabbit!" Max did not see it at first and cried out, "Where, Frank, where? Please show me."

Frank pointed to the place where the rabbit was sitting still for the moment and said, "Look in the woods!"

Then Max saw the rabbit and cried, "Oh, I see him now! Look at him hop! See his little white tail! There he goes! See him jump!" Then Max turned to Frank and said, "That rabbit is not like Bun, Frank."

Frank said, "No, that rabbit is Bun's cousin. Bun's cousins live here in the woods. They have homes in the woods."

"What is a rabbit's home like, Frank?" asked Max.

Frank said, "It is a hole under the ground, Max." (Writes the word *ground*.) "The rabbits make the hole in the gound." Then Frank began to tell Max about rabbits' homes, and the one — (writes the word *one*) — which he had seen. He said, "One time I saw a rabbit's home," etc. (The next seven sentences are spoken by Frank.)

Max wished very much to see a rabbit's home. So he said, "Please show me a rabbit's home, Frank."

Frank said, "Yes, some day I will be glad to, Max."

Max said, "Thank you, Frank, thank you." Then, as he

saw the rabbit jumping again in the woods, he said, "I like to see a rabbit jump. Don't you?"

Frank said, "Yes, I know a rime about a rabbit. It is a rime that I can sing."

Max said, "Please sing it for me, Frank."

Then Frank sang the song about "Wild Little Bun," which you have learned to sing and may try to read to-day.

The class read pages 84, 85, and 86. They will be able to read the jingle on page 87, also.

Phonic Exercise. — (See Phonetic Chart, Groups (115) and (117), page 386.)

ground	found	out	shout	snout
bound	sound	gout	sprout	about

Seat Work. — Have the children cut out "Wild little Bun" in the act of jumping over the stump. The results of this kind of work — which looks so difficult and would be well-nigh impossible, were it not for the excellent illustrations which serve as models — will be both surprising and gratifying to the teacher.

Lessons from Pages 88-92

Of the new words in these lessons, *fly*, *mouse*, and *flew* should be developed in sentences. The words, *bat*, *cat*, *hat*, *hay*, *bake*, and *when* have been sounded and drilled upon in previous phonic exercises. These words should be now sounded again by the class, and also the words *owl* and *down*.

Primer Story. — It was late in the afternoon when the children reached the barn. Max had been trying to do as Father suggested; that is, learn to know as many different birds as possible. When he saw a bat flying overhead, he thought it was a bird he had never seen before. So he called to Frank, "Look, Frank! What bird is that?"

Frank said, "That is a bat, Max."

Max thought only birds could fly. (Writes the word *fly*.) So he said, "It can fly, Frank."

Frank said, "Yes, a bat can fly. It can fly like a bird. A bat can fly as high as a bird, too. There it goes. Up, up, it goes." Max asked, "Can you catch the bat, Frank?"

"Yes, I will catch it with my hat," replied Frank. So he ran and tried to catch the bat under his hat. He kept saying as he ran, "Bat, bat, come under my hat, And when I bake, I will give you a cake."

At last he caught it under his hat, and showed it to Max. He said, "Here it is. I caught it under my hat."

As Max looked at the bat, he said, "It looks like a rat, Frank." Frank, who had seen many mice, said, "No, it looks like a mouse." (Writes the word *mouse*.) "We will show the bat to Father. Then we will let it fly away again."

The children carried the bat to the barn and put it in a little box. Then they climbed up into the barn loft, where there were great piles of hay. They began to run and jump on the hay.

Frank said, "We will run up on the hay. Then we will jump down again. Alice, we will pull you up on the hay."

After they pulled Alice up, she said, "Thank you. Now I will jump down." Then she called to Grace, "Jump down. Jump this way, Grace."

Frank said, "It is your time to jump again, Alice."

Just then Frank saw a big round-eyed owl as it flew down, and he cried out, "Max, look over your head."

Max saw the big eyes of the owl and cried, "What is that? What is that, Frank?"

Even though its eyes are big, an owl cannot see well when it is light. This owl swooped down, almost striking Max on the head, and Frank called out, "Look out, Max! Run, run, Max!" When Max ran away, Frank caught the owl

as it flew down. (Writes *flew*.) He showed it to Grace, who said it looked like a cat.

Frank called to Max, "Come back, Max. It is an owl. Come and see it." Max went back to look at the owl and said, "How that owl made me run!" "(Remainder of sentences are spoken by Max.)

Phonic Exercise. — (See Phonetic Chart, Group (116), page 386.) mouse house grouse

Seat Work. — Have the children cut out the bat and the owl that Frank caught.

Lessons from Pages 93-98

Of the new words, *window* is the only one that must be taught in a sentence. The words *so*, *much*, *swing*, and *shook* can all be mastered from drills which the class has had.

Primer Story. — As soon as the children got to the house, they put away the owl and the bat to be shown to Father, who was then away from home for a day.

The next morning Grace found Baby near the window — (writes the word *window*) — with no one to amuse her except Mink and Dot. You remember the story I told you of the little girl and her baby sister who watched the kitty and the sly little fly, don't you? Do you remember the song the little girl sang to her baby sister about the little fly, while they watched it? Well, that little girl was Grace. After the little fly flew away, Baby wanted to go and find Mother. But Grace took her back to the window to show her a little bird, and then she amused and kept Baby quiet by telling her as much about what they had seen in the woods the day before as she could think of. When she took Baby to the window to look at the little bird, she said a rime about the little bird which Baby liked very much.

Just then Alice came in and said, "It is so pretty to-day.

Let us go out and swing Baby. Grace, you may swing with Baby." Alice called the boys, as Grace and Baby got into the swing, "Come, Frank, let us swing them." Frank and Max ran up behind the swing, and Alice said, "Pull, Frank. Pull the swing back. Now let it go again, Frank. You may run under the swing, Max."

As she was swinging with Baby, Grace called out to the others, "Don't you hear the birds singing? They say, 'Sweet, sweet, sweet!' Look up over your head at the birds. Sing, Baby! Sing, Alice! Sing, boys!"

And then Grace and all the children sang the song about the birds, the flowers, and the sweet springtime, which you have been taught to sing. You may sing that song and the one about the little fly, too (pages 94 and 99). Then we will read from our books.

Children read lessons from pages 93 through 98.

Phonic Exercise. — (See Phonetic Chart, Group (122), page 387.) flew blew dew knew

Class should sound the following words in three parts:

sweet	meet	greet	sheet
beet	feet	street	fleet

Seat Work. — With brown and green crayons the children should draw the large oak tree with the swing, in which Grace and Baby had such a good time, hanging from a stout lower limb.

Lessons from Pages 100, 101, and 102

Of the new words, *very*, *Mr.*, and *Mrs.* should be taught in sentences. The word *well* can be sounded by the children.

Primer Story. — When Father came home, the children began to tell him about the day they spent in the woods,

and about the bat and owl which they had been taking care of and now wished to show him.

Frank said, "Father, we have a bat and an owl which we caught. Grace says that the owl looks like a cat."

"Yes, Frank," said Father. "I think an owl does look much like a cat."

Frank said, "Max says the bat looks like a rat. I say it looks like a mouse. Which does it look like, Father? We will run and get the owl and bat, and show them to you."

Father looked at the bat and said, "It looks very much like a mouse." (Writes *very*.) "It looks like a rat, too, Frank."

Then Frank said, "Father, tell about the owl and the bat. Tell about Mr. Owl and Mrs. Bat." (Writes *Mr.* and *Mrs.*)

So Father told the children the story which you are going to read. He also drew a picture of the owl and the bat sitting up in a tree looking down at a cat and a rat. While he told them the story of Mr. Owl and Mrs. Bat, the children looked at the picture.

Children read pages 100, 101, and 102.

Pages 100 and 101 may be dramatized, or there may be a dramatized reading of these pages.

Phonic Exercise. — From the word *owl*, the children should build a list of new words: owl howl fowl growl

Seat Work. — The picture on this page presents a splendid model for illustration work, in paper cutting or drawing.

Lessons from Pages 103–109, and 111

Of the new words, *orchard*, *flower*, *meadow*, *clover*, *Bossy*, and *tinkle* should be presented in sentences. The words *bees*, *hum*, *bell*, and *hill* have been taught in phonic exercises.

Primer Story. — One day the three children wanted to go to the orchard and to the meadow. (Writes the words *orchard* and *meadow*.) They called Max, and Alice began

to tell him about the orchard, the apple trees, the birds that nested there, the bees that she liked to hear hum over the clover — (writes the word *clover*) — and buzz from flower to flower. (Writes the word *flower*.) She said, "Max, we are going to the orchard," etc. (All the sentences on page 103 are spoken by Alice, except the ninth sentence, which is a question asked by Max.)

When they reached the orchard, Max cried, "Oh, how pretty the apple trees are! Look at the bees on the flowers!"

Alice said, "Do you know what the bees say?" Then she began to hum like the bees and afterwards she sang "The Song of the Bee," which you will read soon (page 104).

While the children were in the orchard, Max told Frank about the way a bee once got even with Piggie Wee for being so greedy. You have heard the story some time ago and learned the jingle about "Piggie Wee and the Bee."

The day after the children were in the orchard, they drove the cows down to the meadow where the sheep, the cows, and the lambs feed on the clover. Grace's cow, Bossy (writes the word *Bossy*), goes to the meadow that opens into the shady little valley where the pretty brook runs through. It is there that they generally find Bossy, about whose little bell you sing a song. Let us sing the song and then we will read about the orchard, the meadow, about "Piggie Wee and the Bee" and "Bossy's Little Bell."

Phonic Exercise.— flower Bossy tinkle clover meadow
 shower mossy twinkle over window

Lessons from Pages 112 through 115 and 117

Of the new words, *two*, *hickory*, *dickory*, *pease*, *pudding*, *broke*, *crown*, *tumbling*, *love*, and *cunning* will all have been learned when the rimes in which they occur were first taught from the blackboard, as directed in Chapter V of

this Manual. The words given below the class can sound, since they were included in previous phonic exercises: *Jack, Jill, sat, clock, dock, struck, rot, hot, old, cold, fell, pail, song.*

Before these last lessons of the Primer are taken up by the class, the teacher should have read the suggestions in Chapter V for teaching Mother Goose rimes.

At the beginning of the Primer lesson, the teacher talks for a little while with the class, recalling the way in which they have played the rimes, "Two Little Blackbirds," "Hickory Dickory Dock," "Pease Pudding Hot," "Jack and Jill," "Jack, be Nimble," etc. She may have them recite the jingle about "Kitty Mink" (page 119) and the rime "I'll Sing a Song" (page 118). They may also recite the rime, "Merry Have We Met" (page 121). The children are supposed to have learned these rimes by heart weeks before they are to read them in the Primer.

Primer Story. — One rainy day Alice was playing with Baby. She said, "Play 'Two Little Blackbirds', Baby." (All sentences on page 112 are spoken by Alice.)

After a while the other children came in, and Alice said to them, "Let us play 'Hickory, Dickory, Dock'."

"Oh, Alice! Baby cannot run," said Grace.

"Can she play that she is the mouse?" asked Alice.

Grace said, "No, but she can watch us run."

So they all sat down on the floor and recited the rime while they played the game.

After the children played "Hickory, Dickory Dock," Frank and Max got up from the floor and sat in chairs to play, "Pease Pudding Hot." (Writes the words *Pease Pudding*.) They wanted Grace and Alice to watch and see if they kept good time, and whether they could tell, from the way the boys touched their hands and knees, when the pease pudding was hot, when it was cold (writes the word *cold*),

and when it was in the pot. The two boys repeated the rime and struck with their hands, keeping good time.

After the boys played "Pease Pudding Hot," they recited "Jack and Jill" with the girls. Then they all played it. Frank got a pail for Alice, who was to be Jill, carrying a pail of water. Max, who was to be Jack, helped to carry the pail. Frank was to sing the rime while Max and Alice acted it and Grace watched to see how they did it. Grace could always tell the others how to play the rimes, and she it was who started the children off when they were trying to decide how to begin. She said, "Alice will be Jill. Max will be Jack. You know Jack fell down on his head, and Jill came tumbling after."

Then Grace told Max and Alice just when to come tumbling to the ground. When Frank, who was singing, should come to the words, "fell down," Max was to fall down and Alice was to do the same.

Grace could be heard calling to the actors, "Max, come tumbling to the ground. Then Alice must come tumbling after." (Writes the word *tumbling*.) Max and Alice tried to come tumbling down at the same moment, and so they fell to the floor together. At this Grace laughed and clapped her hands, saying, "Oh, you did it very well." Then she wanted to have them act it again, so she said to Frank, "Now sing." But Frank was laughing so much he couldn't sing, so Grace asked Mother to help them this time by singing the rime while Max and Alice acted it.

The Primer Children know the rime called "I'll Sing You a Song" (page 118). It tells about a cunning — (writes the word *cunning*) — little mouse, sometimes seen running about the house, and the pretty little kitty that is black all over like Kitty Mink. Baby likes that song and the jingle about Kitty Mink. So, after they had played Jack and Jill, Frank asked the others to say the rime about the

little mouse and to sing the jingle about Kitty Mink, just to please Baby.

Class reads lessons from pages 112–115, and 117.

Phonic Exercise. — cun ning run ning sun ning.
 tum bling fum bling stum bling

Seat Work. — Illustrate the rime by drawing or cutting out a picture that will tell the story of “Jack and Jill.”

Lessons from Pages 120 and 121

Suggestions for teaching the rime “Jack Be Nimble” will be found in Chapter V of this Manual, and also for using the rime on page 121. Although this last rime is not included in the required work of reading from the Primer, the teacher will find that the children *can* read it and enjoy doing so. After having memorized it, they like to sing it as a happy closing of the day’s work in school, standing in a circle for the first four lines and dancing around for the last four lines.

Of the words in this last rime, *merry*, *part*, *been*, and *happy* are new. These and the words *nimble*, *candle*, and *night* from the rime on page 120 should be taught in sentences.

Last Section of Primer Story. — When it is time for the children to go to bed, Mother lights a candle — (writes the word *candle*) — in an old-fashioned candlestick for each child. The children generally put their candles on a table while they dance around and sing their song for Father, “Merry Have We Met.”

Mother goes with them to their bedrooms, and often, after they are ready for bed, they beg to play “Jack Be Nimble.” They are never allowed to play this unless Mother is there, ready to blow out the candle just before “nimble Jack” starts on his run to jump over the candle.

Our last lesson tells about Max as “nimble Jack” on the last night of which we read in our Primer. We will read it

and then we will say good-by to our Primer Children, who were so merry when we met them first, who have been so merry all the way through the Primer, and who will still be merry when they meet again to play and sing and work through the happy year of the First Reader.

Phonic Exercise. — nim ble thim ble can dle han dle

Seat Work. — The teacher may have the children cut a picture of Jack jumping over the candlestick. One of the class may pose and then perform the act of jumping over some object to represent the candlestick. While the image is fresh in their minds, the pupils should cut out the picture.

DETAILED LESSON PLANS IN READING FROM FIRST READER

A. Introduction

An examination of the plan of the First Reader shows the following characteristics: To a certain extent this book is a continuation of the connected story begun in the Primer, since it carries the same Primer Children through a year, — from one spring to another.

The book is divided into seven different Story Groups, each of which contains several short lessons and one or more long story. Each of the long stories, however, is divided into short parts, not more than a page in length. In this way, it will be seen, the book is so planned that very backward or poorly prepared children may have as short lessons as may be necessary; that is, they may have, as one recitation, one of the short lessons of the story group, or one division of the long story. For the child of ordinary ability and normal advancement this will be neither necessary nor desirable. Indeed, if the pupils have had the preliminary blackboard lessons and Primer work in phonic exercises and reading as outlined in this Manual, they will be able to read through the First Reader at a very rapid rate, and will begin to read for the pleasure of reading.

With a view to adapting the book to the normal pupil, as well as to the pupil whose progress has been retarded, a plan for the development of the subject matter is given below, which, though perhaps somewhat unusual, will be of value to the teacher who follows it.

The treatment of the short lessons of a Story Group is quite different from that given to the long stories and to the longer poems of the same group. The long story or longer poem, although included in the Story Group, is not treated as essentially a part of it, but is treated as a unit in itself and is presented as a *type lesson*; that is, as a model which may be followed in developing any story of a similar kind. On the other hand, the shorter stories and rimes of each group are treated as so many parts of a unit, the *Story Group* being the unit of which they are the parts. Several of the short stories of each group are taken together and developed at the same time under the five steps which are given below. The teacher will take at one time only as much of what is given under each step as she needs, if her pupils cannot take all that is indicated for one recitation.

At the end of most of the short lessons and at the close of some of the divisions of the long stories in the First Reader appear lists of words for phonic exercises, each list emphasizing one certain phonogram. It will be found that many of these phonic exercises are only reviews of what the children have had in the Primer work. The vocabulary of the First Reader comprises about 360 words, of which at least 60 have been learned already by the pupils who have had the phonic exercises outlined in the Manual for the Primer work.

The five steps in developing a number of short lessons at one time are as follows:

Step 1. Study of the lesson pictures. Talk with the teacher.

Step 2. Study of the words listed as new, to be classed under three heads:

- (a) Words that the children have had in previous phonic drills and should now be able to pronounce at sight.
- (b) Words that are new but which the children can sound and get for themselves since they know some letter or combination of letters in each word that serves as a key to the pronunciation of the whole word; as, *ea* in *stream*, *oa* in *toast*, *ai* in *waiting*.

(c) Words that the teacher has just used in sentences.

Step 3. The silent reading of the lesson preparatory to the oral reading.

Step 4. The oral reading of the lesson.

Step 5. Exercises in sounding and syllabifying lists of words. Exercises with the Phonetic Chart are included under this Step. The teacher will not need numbered references to sections of the Chart, which is to be found on pages 373-398 of this Manual.

The work under Step 2 and that under Step 5 is to be kept separate from the work done at the regular reading period; it should be done during the time allotted to Word Study and Phonic Exercises.

**B. First Story Group; "With the Children and the Birds,"
pages 1-13**

Section to be Read — Pages 1, 2, 3, and 5

Step 1.—Study and Discussion of Lesson Pictures. Preparatory Talk with the Teacher. *Teacher:* I wish you to look at the first three pictures in your book. Look first at the one on the title-page. Tell me who these children are. Yes, here we see again Frank, Grace, Alice, Max, and Baby, grown now into a girl large enough to be called by her own name, Betty. (Writes *Betty*.) I think the Story Children have all grown a great deal. Don't you?

Look next at the picture on page 1. Here you see our

three girls — (writes *girls*) — again. Tell me what you think they are doing and saying. Have they any of their — (writes *their*) — playthings with them? Don't you think they seem to be having a happy — (writes *happy*) — time?

Now turn to the picture on page 4. Tell me whom you see in the picture, what each is doing and what you imagine each is saying. Now tell me everything else you see in the picture. I am glad you noticed the tall oak tree, and the stone wall with the rose vine on it, and the pump where father gets the good cool water. Yes, he must be giving some to Betty for the hen and chicks. Don't you remember Mother Jet and Ducky Bet? I wonder what has become of them! Yes, I see the black kitty-cat. It does look like our lazy little friend, Mink, but it can't be Mink. No doubt she is a grown-up mother cat by now. What place do you think this picture shows? Yes, it is the children's home. We will read about it, about the little girls we know, about a bird swing, and we'll read the song about the red, red rose on the wall. But first let us be sure we know all the words of these lessons. (The teacher should have made opportunities to point to the newly developed words on the board during her talk and thus incidentally to have given drill upon them.)

Step 2. — Word Study. *Teacher:* (a) Pronounce these words, which we have already had in phonic drill: *hope, dear, years, tree, top, three;* (b) Sound these words (you can do so, though you may never have seen them): *rose, oak;* (c) Now, pronounce the new words we learned to-day: *their, Betty, girls, happy.*

Step 3. — Silent Reading at Seats. *Teacher:* You may read the lessons on pages 1, 2, 3, and 5 so that you may be ready to answer the questions I shall ask in class.

Step 4. — Oral Reading in Class. Discussion of Lesson with the Teacher. The teacher will know how to make

good use of the questions in the lesson on page 5, allowing one child to read the questions and another to look at the picture and find there the answer. She will take time to discuss any point that interests the children even if it is merely their surprise to find a new black kitty-cat named after Alice's old pet, the snowy white Dot.

Step 5. — Pronunciation and Analysis of Words. Teacher:

(a) Pronounce rapidly the words at the bottom of pages 1, 2, 3, and 5. (See Phonetic Chart.) (b) We will build new words from some words that you know (the teacher writes the words on the blackboard and the children pronounce them):

oak	oak	oak	oak
soak	cloak	croak	oaks
bird	girl		pig
birds	girls		pigs
birdie	girlie		piggie
birdies	girlies		piggies

(c) Give each of the parts, or syllables, of these long words as if each syllable were a short word, then give the whole long word:

Bet ty	hap py
Jen ny	bon ny
Bil ly	fun ny
Gran ny	sil ly

Section to be Read — Pages 6, 7, and 8

Step 1. — Children study picture on page 6. The teacher talks about the kind of bird and nest shown in the picture. She draws out the children to tell all they know about orioles and their nests, shows colored picture of the bird and a deserted oriole nest, if one can be procured.

Teacher: Of what does this kind of nest make you think? (Swing, hammock, cradle.) What does the wind — (writes

wind) — do to the nest and the baby birds when it bends the bough — (writes *bough*) — gently? What happens when the bough breaks? Who knows the song, “Rock-a-by, baby, in the tree-top”? (Writes phrases *Rock-a-by* and *in the tree-top*.) Who knows the song about three little eggs — (writes phrase *three little eggs*) — that are blue as blue can be? (Writes phrase *blue as blue can be*.)

Who remembers the rather sad story I told you long ago about the lost baby birds? It was the story that the poor parent birds told of leaving their baby birds to go and find something — (writes *something*) — for them to eat, and of finding the birdies gone — (writes *gone*) — when they came back to the green tree. Who can sing the song of “The Green Tree” in which the sad little bird mates tell us their story again?

Step 2. — (a) Children pronounce known phonic words: *just, rock, by, rest, hung, sung*; (b) Children sound unknown phonic words: *safe, safely, vine, eat*; (c) Children pronounce newly developed words: *bough, wind, blew, something, gone*.

Step 3. — Children read lesson silently at seats.

Step 4. — Children read lesson orally in class. Discuss points of interest with the teacher.

Step 5. — Children pronounce and analyze words. (a) Pronounce rapidly lists of phonetic words at bottom of pages 6, 7, and 10, and those at the right of page 9. (See Phonetic Chart.) (b) Children pronounce the new words that are built from the known word *eat*:

eat	eat	eat	eat
meat	neat	heat	peat
seat	wheat	cheat	treat

Suggested Seat Work, Page 7. — Draw a nest with three eggs in it. Color the eggs blue.

Section to be Read — Pages 10-13

Step 1. — (Teacher asks the class to look at picture on page 10.) Tell what each of the children is doing. Tell what you fancy each is saying. Look at picture on page 11. What kind of birds shown? By what other name is the meadow lark called? (Writes *lark*.) Yes, the field lark. Where do they build their nests? Yes, down on the ground in the grass. (Writes *grass*.)

Teacher tells about another kind of lark not found in this country, called the sky lark, which sings as it flies higher and higher through the air (writes *air*), and whose song can be heard even when the bird has flown so high that he cannot be seen.

(Children look at picture on page 13; teacher speaks of the gentleness of lambs.) Notice how still the lamb stands for Alice to put — (writes *put*) — the flowers on its neck. What time of the year do you think it is? Yes, in the beautiful verses under the picture we read that once again 'tis spring. (Writes *once again*.) I will read those verses for you after you read the other lessons for me; then you may read the verses for me.

Step 2. — (a) Children pronounce known phonic words found in the lesson: *such, found, round, deep, 'tis*; (b) Children sound unknown phonic words found in the lesson: *neck, God*; (c) Children pronounce newly developed words: *larks, air, grass, put*.

Step 3. — Children read lesson silently at seats.

Step 4. — Children read lesson orally in class. Discuss points of interest with the teacher.

Step 5. — Children pronounce and analyze words. (a) Pronounce rapidly words at bottom of pages 10, 11, and 12. (See Phonetic Chart.) (b) Children pronounce new words built from known words:

air	air	air	air
fair	hair	pair	stair
lark	dark		park
bark	mark		spark

Suggested Seat Work, Page 11. — Mold a lark's nest of clay. Show the eggs in the nest. *Page 13.* — Draw a landscape that will show it is spring. How will the sky look? What color will the grass be? Is there anything else you can include that will show it is spring? Re-read the poem.

C. Second Story Group: "In Summer Time," Pages 14-39

Section to be Read — Pages 14, 15, and 16

Step 1. — Teacher: Tell what you think the picture on page 14 shows. What is each person doing? What time of the year do you think it is? Yes, it is summer. (Writes *summer*.) What is Frank helping Father to do? Yes; did you ever see anyone mow grass? (Writes *mow*.) Alice met Max going to the meadow and sang — (writes *sang*) — a song that you know. You'll read it in the lesson.

Look at the picture on page 17. It is the picture of a beautiful — (writes *beautiful*) — summer night. You know what the moon sees when the stars — (writes *stars*) — peep down at the meadows, where the lambs and the baby larks and other creatures are all asleep, and you can sing the song called "All Asleep." You will like to read the words of the song, on page 18, and sing it from the book.

Step 2. — (a) Pronounce the known phonetic words: bright, sleep, asleep; (b) Sound the unknown phonetic words: green, help, stars; (c) Pronounce the newly developed words: summer, mow, sang, beautiful, stars.

Step 3. — Read lesson silently at seats.

Step 4. — Read lesson orally in class. Discuss interesting points with teacher.

Step 5. — (a) Pronounce rapidly words at bottom of pages 14, 15, and at the right of page 18. (See Phonetic Chart.)
 (b) Build new words from words that are already known:

star	barn	yard
car	darn	card
far	yarn	hard
tar	harm	lard

(c) Syllabify long words:

sum mer	mat ter	sil ver
lad der	mas ter	win ter
rob ber	plas ter	gath er

Suggested Seat Work, Page 14. — Draw or cut out rakes like those that Frank and Max have.

Section to be Read — Pages 19 and 33

Step 1. — *Teacher:* On page 19 you will read of a little mouse which the children saw while they were in the field — (writes *field*) — with Father. It was a field mouse and is a cousin to the mice — (writes *mice*) — that stay in the house. The children's father told them about another mouse which is called the white-footed, or deer, mouse. It is a pretty little creature with soft, clean fur. It builds its nest in a tree, much as a bird does, and strange to say it makes a noise that resembles the singing of a bird. Alice thinks it must have been taught by the birds how to build its nest and how to sing; and perhaps it was. Father told the children a pretty story — (writes *story*) — about some little mouse cousins, and the story of a little lamb. You will read both stories — (writes *stories*) — by and by.

But before you read them I wish you to turn to page 33 and look at the picture. Tell me what each child is doing, what you fancy each is saying. What place does the picture show? Yes, it is the stable. (Writes *stable*.) What are

Father and the boys going to do? Where will they put the hay? Yes, in the hayloft — (writes *hayloft*) — where you see Grace and Betty. How do you suppose they got up in the hayloft? Yes, by the ladder — (writes *ladder*) — at the door. The children think the hayloft is a fine place — (writes *place*) — to play. They like it best when it is filled with newly mown hay like that which they have just brought from the meadow.

Step 2. — (b) Sound the new phonetic words: *mice*, *place*, *from*; (c) Pronounce the other newly developed words: *field*, *story*, *stories*, *stable*, *ladder*, *hayloft*.

Step 3. — Read the lesson silently at the seats.

Step 4. — Read the lesson orally in class. Discuss interesting points with teacher.

Step 5. — (a) Pronounce rapidly the words at bottom of pages 19 and 33; (b) Make lists of new words from known words. mice nice rice price twice

(c) Syllabify words as follows:

sto ry	sta ble	clo ver
ro sy	ta ble	o ver

Suggested Seat Work, Page 33. — Cut out the ladder that the children used to climb in the hayloft. Cut out or draw the pitchfork.

Section to be Read — Pages 34, 35, and 36

Step 1. — *Teacher:* Look at the picture on page 35. What are the little girls doing? Where do you think they are? Yes, in the garden. (Writes *garden*.) What flower do you think Grace is gathering? (Writes *gathering*.) Yes, she is gathering roses or rosebuds. (Writes *rosebuds*.) In the poem on that page you will find that Grace is saying to the rosebuds, "Good Morrow" — (writes *Good Morrow*) — which is a quaint, pretty, old-fashioned way of saying *Good morning*.

You will find that Grace asks the rosebuds what a body — (writes *body*) — must do to become as sweet as the rose.

Alice is not gathering roses. What flowers do you think she is gathering from the ground? Yes, violets, I suspect. What other flowers can you think of that grow in flower gardens? How many of you have sweetpeas — (writes *sweetpeas*) — in your garden? What color are they? How many have daffodils? (Writes *daffodils*.) What color are daffodils? Yes, they are a lovely yellow. (Writes *yellow*.) Do you remember a rime we learned to say about little Daffydowndilly? (Writes *Daffydowndilly*.) She was described as wearing a yellow bonnet — (writes *bonnet*) — and a green gown. (Writes *gown*.) You know, Daffydowndilly is another name for the daffodil with its green stem and leaves and its yellow blossom. Perhaps at the still hour of midnight in the sweet summer time, the daffodil is changed into a beautiful little fairy, Little Daffydowndilly who has just come to town — which means, has just sprung out of the ground — in her yellow bonnet and green gown. Perhaps at midnight, she looks like the fairy on page 36.

Step 2. — (a) Sound the phonetic words: *pray, true, gown*; (b) Pronounce the newly developed words: *body, Morrow, garden, rosebuds, yellow, daffodils, gathering, Daffydowndilly*.

Step 3. — Read lesson silently at seats.

Step 4. — Read orally in class. Discuss interesting points with teacher.

Step 5. — (a) Pronounce rapidly lists of words at bottom of page 36; (b) Syllabify long words as follows:

yel low	wind ow	mead ow
mor row	shad ow	fol low

gar den	gold en
kit ten	bright en
mit ten	chil dren

vi o let	beau ti ful
di a mond	gath er ing
daf fo dil	sil ver y
Daf fy down dil ly	

Suggested Seat Work, Page 34. — With colored crayons draw violets and any other pretty flowers you see growing in gardens. *Page 35.* — Draw the daffodil.

Section to be Read — Pages 37, 38, and 39

Step 1. — *Teacher:* Look at the picture on page 37. What do you think is the trouble? Why is the little girl wiping the tears from her eyes? (Writes *eyes*.) Yes, she has lost her little shoe. (Writes *lost her little shoe*.) Do you not remember the rime about little Betty Blue?

Now you may look at the picture on page 39. Where are the little girls? What has Alice in her hands? What has Grace? What has little Betty? What do you suppose the little girls are playing? What are they making believe that Betty is? Yes, a queen. (Writes *queen*.) I think so. She has on a crown of flowers, instead of diamonds — (writes *diamonds*) — such as real queens have in their crowns. Don't you remember how you played the rime that begins, "Little girl, little girl, where have you been?" (Writes *been*.) Well, I think you will find that Alice, Grace, and Betty are acting that rime.

Step 2. — (a) Sound the words: *lost, queen, gave*; (b) Pronounce the new words: *eyes, shoe, been*, and *diamonds*.

Step 3. — Read lessons silently at seats, with the purpose stated by the teacher: "When you come to class, be able to show me, before you begin to read, just which sentences on page 38 are spoken by Grace and which by Alice. Remember, Grace is the one who always tells the other children how to act the rimes." The teacher should have studied the

lesson closely enough to be able to guide the children in this.

Step 4. — Read the lesson orally in class, emphasizing dialogue reading.

Step 5. — (a) Pronounce rapidly words at bottom of pages 37 and 38; (b) Syllabify words as follows:

chil dren	gath er ing
hun dred	fright en ing
oth er	match
an oth er	match ing
moth er	catch
broth er	catch ing

The Field Mouse and the Town Mouse: A Study Lesson with the Teacher

In the following exercise the teacher and class work together to find the main thought of the lesson. The pupils need not be aware of the purpose that the teacher keeps constantly in mind, which is that she is developing a *method* of study, training her pupils to study; but they will enjoy the work thoroughly if it moves swiftly and vigorously.

The child's interest in the subject matter may be depended upon to some extent for the mastery of new or difficult words and phrases as he reads — without special preparation — to find the answer to the teacher's questions.

The teacher who knows the strength of her class will know when special help is needed and, in the preparatory discussion or talk, will use the words and phrases which require drill, writing them on the blackboard as she speaks them.

After the preparatory talk is finished, the teacher will put questions to the class, which are designed to bring out the thought of the lesson and which must never become dry and mechanical. The children, with books open before them,

will read to find the answers, which they will give in their own words, since it is the child's *own interpretation of the thought* which is of most value. Sometimes he may be asked to "tell it from the book" or be asked to "give the very words that were spoken." This will mean that he is to read certain lines aloud. When he reads aloud "the very words that were spoken," he must try to read with expression, thus being prepared for dramatic reading exercises.

Preparatory Talk. — I wish you to tell me whether you would rather live in the town or in the country and why.

(Probable answers.) In the town. Because there are more people in the town, and the houses are nearer together. There are more interesting places to go to. There are more interesting things to see. It is so much easier to get what one needs. People have so many more things in town, etc. The houses in the country are too far apart. It is lonely in the country. There are no interesting things, like picture shows, to be seen in the country. People have to work harder in the country. People don't have so many things that they like if they live in the country, etc.

Do you think that those who have most of the things they like are always the happiest?

Let us read this story before you try to answer.

You may read the first two lines and then tell me whom the story is about and where they lived. (*Ans.*) It is about two mice. One lived in town and the other in the fields.

What did the town mouse do? (*Ans.*) He went to see the field mouse.

Read the part that tells you about this visit and what the mice said to each other. Then you may tell it to me. (Children read to bottom of page 20; one gives the substance of what they've read in his own words.)

Do you think that the town mouse liked what his cousin

gave him to eat? Find and read aloud the words he spoke which make you think he didn't like it. (Child reads aloud, "Are wheat and corn all you have? . . . Come with me. I will give you something good to eat.")

Did the field mouse go? Read on page 21 to find out.

In what kind of house did the town mouse live? (*Ans.*) A fine house.

Find and read aloud the words that the town mouse spoke. (Child reads aloud, "This is my home. Now I will show you the things I eat.")

Read the part that tells what the mice did and what they saw, but don't tell me what was said. (*Ans.*) They stole into the house. They saw sweet cakes, buns, apples, oranges, a pudding, and some meat.

Find and read aloud the words that the field mouse spoke and which show what he thought of all he saw. (Child reads aloud, "This is fine! Just look at that meat! I do like meat! I shall not live in the fields again.")

Now we will read the rest of the story and decide whether the country or the town is the best home for a little mouse.

Read eight lines on page 22 and then tell me what the mice did after they had looked at all the good things, and what happened. (*Ans.*) The mice fell to eating, and just then a boy and a dog came into the room.

Read aloud the words that the town mouse called out to his cousin. (Child reads aloud, "There is Jack with the dog! Run!")

What did the dog do? (*Ans.*) Ran after the mice with a growl.

Read the rest of page 22 and then tell me what happened when the mice came into the room again. What did the girl do? Read aloud the words that the town mouse called out this time. (Child reads aloud: "There is Jill with the broom! Run! Hide!")

Read four lines on the next page and tell me what happened when the girl left the room.

Read aloud the words that the town mouse called out.

Read the rest of the page and then tell me how you think the field mouse felt about all that had happened.

Read aloud the words that the field mouse spoke.

Now tell me which place you think makes the best home for a mouse, the town or the country, and why you think so.

Now that you have told me what you think about that, what do you think about ourselves? If we happen to have less than some other people, should we be dissatisfied?

Should you like to have me arrange this story so you can play it? Well, after you read it smoothly from the book I will write it for you to play it; though you will have to read what I write for you several times.

Who do all the talking in this story? Yes, the two mice.

There are others in the story who do things; who are they? Yes, the boy Jack, the girl Jill, the dog, and the cat.

The following suggested dramatization may be written on the board for a dramatized reading. The words in parenthesis may be read by the teacher in tones lower than those used by the children, who may thus be led gradually to read silently all such directions.

The pupils should learn that in a dramatized reading lesson the voice alone must show who is talking and what the talker feels. They can be led to help the voice by facial expression, posture, gestures, etc., while speaking.

Movement and gesture may be left until they have read the sentences so often as *dramatized reading* that they can give them in their own words, and be free to act or really play the story.

The Field Mouse and the Town Mouse: Suggested Dramatization

Scene I. — TOWN MOUSE (*talking to himself as he walks along a road*): I am going to see Cousin Field Mouse. I just must see how he lives, out here in the fields. (*Walks on until he meets the field mouse.*)

FIELD MOUSE: Good day, Cousin, where are you going, this fine day?

TOWN MOUSE: I was on my way to see you.

FIELD MOUSE: Good! Such fine fun as we will have, running in the fields. Let's be off at once. (*Mice run out of sight but soon return.*)

FIELD MOUSE: We must have something to eat soon. I hope you like wheat and corn, Cousin.

TOWN MOUSE: Are wheat and corn all you have?

FIELD MOUSE: Yes, I eat wheat and corn year after year.

TOWN MOUSE: Come with me to my home. I will give you something good to eat.

FIELD MOUSE: I am very glad to go home with you, Cousin. (*The two mice walk off arm in arm.*)

Scene II. — TOWN MOUSE (*pointing*): We have come safely to this fine house. It is my home. Now I will show you good things to eat. (*The two mice steal into the house and then into a room where there is a table filled with things to eat.*)

FIELD MOUSE (*holding up his paws as he walks around the table*): Oh, what do I see? Such good things to eat! Here are oranges and apples. Here is pudding and some meat. This is fine! Just look at this meat! I do like meat! I shall not live in the fields again.

TOWN MOUSE: Let us fall to eating at once. (*Mice begin to eat. Boy with dog comes into room.*) There is Jack with the dog! Run! (*Mice run; dog runs after them with a*

growl till the mice get out of sight. Boy and dog leave the room. Mice steal in again, begin to eat. Girl with a broom comes in.) There is Jill with the broom! Run! Hide! (Girl strikes at the mice with the broom as they run out of sight. Girl leaves the room. Mice come back, begin to eat. Boy with the cat steals in.) There's the cat! Jump! Run! Hide! (Mice run out of sight, the cat after them. Boy leaves and mice come back into the room.)

FIELD MOUSE: Good-by, Cousin; I'm going where corn and wheat grow. To be sure I have not much to eat. But I'm safe there. Good-by, Cousin. (*Leaves the room. Town Mouse falls to eating again, but soon runs out as the girl the boy, the dog, and the cat come in and run after him.*)

Lambikin: A Study Lesson

Lambikin is an old folk tale, which, as a child's story, has admirable qualities. It has a good beginning and ending. It makes a story appeal to the child's interest all the way through, since something is happening all the time, and the child stands on mental tiptoe to know what is going to happen next. Besides being full of dramatic action, it abounds in such repetitional phrases as, "So he went hopping, jumping, and dancing along," "The fox with a howl," "The wolf said with a growl," "The lion said with a roar," and longer riming sentences; as,

"Don't eat Lambikin
Till he goes to Grannikin,
Then very fat he'll grow
And you can eat him so."

or, "Fallen into the fire and so will you,
 On, little Drumikin! Tum-tum-too!"

Repetition of such riming phrases and sentences delights children and makes the story easy for them to read.

If the First Reader class have had the training outlined in the Primer work, they should be able to read this story as a unit; but if more than one lesson is necessary, the story may be divided naturally, as: Part I, Lambikin's Journey to Grannikin's; Part II, Lambikin's Journey Home.

Part I, Lambikin's Journey to Grannikin's.—A stated aim that would introduce the story and give a motive for reading it might be, "Let us read this story of a little lamb to learn how he saved himself," or, "Let us read and find out who in this story was cleverest." The last will call for a comparison later of what each of the characters accomplished.

Teacher: Here is the story as Father told it. Read to find what Lambikin did one day and then tell me. (*Ans.*) He went to the other side of the hill to see Granny.

Now read so that you can tell me whom he met first, what was said, and what was done. (It will require some judgment on the part of the child to select just the part that tells about the meeting with the fox; but if the instructions for Primer work have been carried out, the pupils will, by this time, have been trained to read thought units.)

Read and then tell whom Lambikin met next, what was said and done. Whom did he meet next, and how did this meeting turn out?

Did Lambikin reach the place for which he started out? Read the line that tells you so. (Child reads, "At last he came to kind old Granny's house.")

Read on the next page the words that Lambikin spoke when he got there. What did he begin at once to do? (*Ans.*) To eat. Read the line that tells you so.

Lambikin stayed with Granny and ate grass for a good while, and then Granny said something to him. Find and read her words. (Child reads, "Lambikin, my pet, you are as fat as you can be. You must go home to-morrow.")

I wonder if Lambikin wanted to go home! You say he

didn't want to go home. Why didn't he want to go? Read and find out. Read the words that Lambikin spoke.

Read the words that Granny spoke.

Part II, Lambikin's Journey Home. — Whom did Lambikin meet first as he went rolling along?

Could the lion see Lambikin? I wonder why he couldn't!

Do you suppose the lion thought the drum was some live thing, some animal? Why do you think so? (*Ans.*) He spoke to the drum.

What did he ask the drum? What did he call the drum? Drumikin means "little drum." Read aloud what Lambikin called out from the inside of the drum.

How did that make the lion feel? (*Ans.*) Afraid. Read the lines that make you think he was frightened.

Whom did the Lambikin meet next as he went rolling along? Could the wolf see the Lambikin?

Read what he said and what Lambikin called out. How did the wolf feel? What did he say? What did he do?

Whom did Lambikin meet next as he went rolling along?

What did the fox say to the drum?

What did Lambikin call out?

Read what the fox said to himself. You will have to read some lines on page 31 to find all that he said to himself.

What did the fox do? What about the drum? Read the words that the fox could hear Lambikin singing as he got near to his home.

While the story and the repetitional phrases in which it is told are fresh in the minds of the children, it might be well to dramatize the story, after it has been studied with the teacher, and before reading it uninterruptedly from the book.

The responsibility of planning the dramatization should be placed as far as possible upon the children. The characters should be selected for their peculiar fitness to take the

parts assigned them. The teacher assists mostly by asking questions such as the following: Who will make a good Lambikin? Come and show me how Lambikin went along as he was going to Granny's house. Who will make a good lion? How must the lion talk? Show me how you will roar as you talk. Who will make a good wolf? How does a wolf talk? Show me. Who will make a good fox? How did the fox talk?

A dramatized reading may be secured by simply requiring the chosen "readers" to read only the words that were spoken. Afterwards the teacher may write on the board for dramatized reading — and still later for acting — the suggested dramatization that follows.

Lambikin: A Dramatization

[NOTE.— No paraphernalia are needed for this very simple dramatization except a large paper basket to be used as the drum. No suggestions will be needed except, perhaps, that the impersonator of "Lambikin inside of Drumikin" might whirl at intervals as he runs, to suggest Drumikin rolling downhill.]

Scene I: Lambikin's Journey to his Granny's House. —

LAMBIKIN: I'm a wee happy lamb. I'm going to the other side of the hill to see my Granny. (*He goes hopping, jumping, and dancing along.* *The Fox comes toward him out of the woods.*) I see a fox.

Fox (*with a growl*): Lambikin! Lambikin! I'll eat you! (*Lambikin runs away from the Fox, who pursues; then, looking back, speaks as he runs.*)

LAMBIKIN: Don't eat Lambikin

Till he goes to Grannikin.
Then very fat he'll grow,
And you can eat him so.

Fox (*stopping*): Well, I like fat lambs. So go on your way to your Granny's house, but be sure to come back this

way. (*Lambikin goes hopping, jumping, and dancing along. The Wolf comes toward him, howling.*)

LAMBIKIN: I see a wolf.

WOLF: Lambikin! Lambikin! I'll eat you! (*Lambikin runs away as before, speaking to the Wolf over his shoulder as he runs.*)

LAMBIKIN: Don't eat Lambikin
Till he goes to Grannikin.
Then very fat he'll grow,
And you can eat him so.

WOLF (stopping): Well, I like fat lambs. So go on to your Granny's house. But be sure to come back this way. (*Lambikin goes hopping, jumping, and dancing along. The Lion comes toward him, roaring.*)

LAMBIKIN: I see a lion.

LION: Lambikin! Lambikin! I'll eat you! (*Lambikin runs away as before, speaking to the Lion over his shoulder as he runs.*)

LAMBIKIN: Don't eat Lambikin
Till he goes to Grannikin.
Then very fat he'll grow,
And you can eat him so.

LION (stopping): Well, I like fat lambs. So go on to your Granny's house. But be sure to come back this way. (*Lambikin goes hopping, jumping, and dancing along to Grannikin's.*)

LAMBIKIN: At last I've come to kind old Granny's house. (*Calls out.*) I'm here, Grannikin! I've come to eat grass and grow fat. Just come and see me eat it! (*Lambikin begins to eat grass. Grannikin comes out of her house and joins him. They pass out of sight, eating grass as they go.*)

Scene II: Lambikin's Journey Home.—(Lambikin is lying down. Grannikin walks up to him.)

GRANNIKIN: Lambikin, my pet, you are as fat as you can be. You must go home to-morrow.

LAMBIKIN (*crying aloud*): Baa! Baa! What shall I do? The Fox, the Wolf, and the Lion like just such fat lambs as I am. They will be sure to eat me to-morrow.

GRANNIKIN: No, no. You shall go home in a sheepskin drum. Just see me make a drum of this sheepskin. (*Grannikin works at the drum, and soon throws it over Lambikin.*) Now roll away, my pet. (*Lambikin rolls along, peeps out, sees the Lion.*)

LAMBIKIN: I'm about to meet the Lion. But he can't see me inside of Drumikin. (*Lion comes roaring.*)

LION: Drumikin! Drumikin! Have you seen Lambikin? (*Lambikin, without stopping, calls out from inside the drum.*)

LAMBIKIN: Fallen into the fire,
And so will you!
On, little Drumikin!
Tum-tum-too!

LION: The woods must be on fire. I'll run away as fast as I can go. (*The Lion runs out of sight.*)

LAMBIKIN (*peeping out*): I'm about to meet the Wolf. But he can't see me inside of Drumikin. (*Wolf comes howling.*)

WOLF: Drumikin! Drumikin! Have you seen Lambikin? (*Lambikin, without stopping, calls out from inside the drum.*)

LAMBIKIN: Fallen into the fire,
And so will you!
On, little Drumikin!
Tum-tum-too!

WOLF: The woods must be on fire. I'll run away as fast as I can go. (*The Wolf runs out of sight.*)

LAMBIKIN (*peeping out*): I'm about to meet the Fox. But he can't see me inside of Drumikin. (*Fox comes growling.*)

FOX: Drumikin! Drumikin! Have you seen Lambikin? (*Lambikin, without stopping, calls out from inside the drum.*)

LAMBIKIN: Fallen into the fire,
And so will you!
On, little Drumikin!
Tum-tum-too!

(Fox stops to think.)

FOX: Lambikin is in that Drumikin as sure as I'm a fox.
And Drumikin is nothing but an old sheepskin. I'll soon
stop your ride, Mr. Lambikin. (Fox runs after Lambikin.
Lambikin talks to himself as he rolls faster.)

LAMBIKIN: We are rolling safely along. Down the side
of the hill we go.

(*Lambikin peeps back at the Fox and sings aloud.*)

I'm in the Drumikin! Tum-tum-too!

(*Lambikin jumps out, waves at the Fox, and sings louder.*)

I'm safe at home. How do you do?

(He runs out of sight. Fox turns and walks back.)

D. Third Story Group: "Fun for Rainy Days," pages 40-63

Section to be Read — Pages 40-45

Step 1. — (Words to be developed: *want, every, who, should, our, picture, beggars, velvet, horn, chair, haystack.*)

Teacher: Study the picture on page 40, so you can answer my questions. Where are the children standing? What are the children doing? They are repeating a rime that you children know and which you sometimes say here in the school on rainy days. Who — (writes the word *who*) — can tell me what it is? Repeat it. You shall read it soon.

There is a pretty song that I like to have you sing when we have a gloomy, rainy day, when some of us feel a little gloomy ourselves because it is dark and we want — (writes *want*) — it to stop raining, though we should — (writes *should*) — be glad to have the rain help the flowers grow. Who knows what song I mean? Yes, it is the song that says,

"In every — (writes *every*) — little drop, I see field flowers on the hills." Who will sing it? You may read it soon.

Now look at the picture on page 42. What are the children doing? What book do you think they are looking at? What book do we love very much and use a great deal on Friday afternoons and on rainy days? Yes, our — (writes *our*) — Mother Goose book. We say at those times that we are having a good time with Mother Goose, don't we? What do we do when we have our good times with Mother Goose? Yes, play or act Mother Goose Rimes. These children like to recite, sing, and play Mother Goose Rimes.

Look at the picture on page 43. It tells us one of the rimes that the children like to repeat. What is it? "Hark! Hark!" means "Listen" or "Hear! Hear! the dogs do bark." Do you see any beggars — (writes *beggars*) — that have on velvet gowns — (writes *velvet*) — or velvet dresses? Do you see any in rags and tags? (Writes phrase *in rags and tags*.)

Now look at the pictures on pages 44 and 45. Who is the boy in the first picture? Max is posing. The children must be playing a rime. What is it? What do you see in the picture that makes you think so? Yes, the horn. (Writes *horn*.) What is that on the chair? (Writes *chair*.) Yes, the broom and chair must be the make-believe haystack. (Writes *haystack*.) Do you think the children are playing indoors or out? Yes, it must be indoors and I think it must be a rainy day. Look at the other picture. Frank is posing this time as Little Boy Blue. Where do you think the children are playing this time? Indoors or out? Why do you think so? What is their haystack this time?

Step 2.—(a) Pronounce the known phonetic words: *book, rags, tags, wake, blow*; (b) Sound the new phonetic words: *rain, Spain, our, read, Goose, hark, bark, barn, chair, haystack*; (c) Pronounce and drill on newly developed

words which are not phonetic for the class as yet: *want, every, who, should, picture, beggars, velvet.*

Step 3. — Read lessons silently at seats. As one aim for the silent study the teacher should ask the children to find out who is speaking each sentence on page 42, when it is Grace speaking and when it is Alice.

Step 4. — Read orally, emphasizing the dialogue on page 42.

Step 5. — (a) Pronounce rapidly words at bottom of pages 40, 42, 43, and 44; (b) Build new words from the known word *our*:

our	our	our
sour	flour	scour

(c) Syllabify words:

ev er y	vel vet	beg gar
sil ver y	bon net	gin ger
pic ture	some thing	some bod y
for tune	some times	a mow ing

Put two words together to make one.

hay stack	rose buds
hay loft	rain bow
cob web	Red breast
wood man	with out

Suggested Seat Work, Page 40. — Fold paper to cut out umbrellas both open and closed. *Page 44.* — Draw Boy Blue's horn. *Page 45.* — Make a poster, using green paper for the meadow, at the bottom of a blue sheet, which represents the sky. From white paper, cut out Boy Blue's sheep and paste them in the meadow.

Section to be Read — Pages 46–51, and 63

Step 1. — Words to be developed in sentences: *Pussy, answer, frightened, London, buy, ever, we've, first, pie, began, master, fiddling, cock-a-doodle-doo.* Teacher: Look at the

picture on page 46, and tell me which of our rimes we are going to read. Before you answer — (writes *answer*) — you may look at the title at the top of the page. Yes, it is the rime of Pussy-Cat — (writes *Pussy-Cat*) — and the queen. To what place did Pussy-Cat go? Yes, to London — (writes *London*) — and what did she do? Yes, she frightened — (writes *frightened*) — the little mouse.

Now look at the pictures on page 48. Tell whom you see. Yes, Mrs. Pussy-Cat and one of her kittens. What has the kitten on his paws? What do we call that kind of glove? Yes, mittens. Mrs. Pussy-Cat has been somewhere to buy — (writes *buy*) — those mittens for the kittens who cried for some pie — (writes *pie*).

Now look at the picture on page 62. We sometimes give to a rooster as his name the word that tells us what he is supposed to say when he crows. What is it? Yes, Cock-a-doodle. You remember the rime in which Cock-a-doodle tells that his master — (writes *master*) — couldn't play his fiddle — (writes *fiddle*) — because he had lost his fiddling — (writes *fiddling*) — stick. We will read that rime, too.

Step 2. — (a) Pronounce known phonetic words: *straw*, *paw*, *fear*, *dame*, *while*; (b) Sound new phonetic words, using knowledge of syllabification as well as of phonograms: *kittens*, *mittens*, *ever*, *began*; (c) Drill on new words: *Pussy*, *answer*, *frightened*, *London*, *buy*, *pie*, *fiddle*, *fiddling*.

Step 3. — Read lessons silently at seats. To give an aim, the teacher should say: I wish you to read pages 46 and 47 so carefully that you will be able to tell me whether it is Grace or one of the others telling how to play the stories.

Step 4. — Read lessons orally. Dialogue reading is emphasized on each page.

Step 5. — (a) Pronounce rapidly the words at bottom of pages 46 and 49; (b) Syllabify words:

Lon don king dom	Puss y bod y	ev er nev er
fid dle rid dle	spin dle ket tle	fid dling trem bling
mit ten kit ten	gar den gold en	o pen e ven

The Gingerbread Boy: A Study Lesson

In *The Gingerbread Boy* we have another old folk tale of somewhat the same qualities as the story of Lambikin; being quite as full of action, and having even more of the rhyming repetition in which children delight.

The *Gingerbread Boy* would be an ideal story for dramatization were it not for the awkwardness, if not the practical impossibility, of having any child put into action the parts of the chief characters: the *Gingerbread Boy* while he is being "cut out of dough," "put into a pan to bake," "taken up in the little old dish," to say nothing of turning from gingerbread dough into a boy who must run and talk. This, indeed, might be managed by not having a child take the part of the *Gingerbread Boy* until he appears "jumping over the dish." But another still more awkward situation will arise when the *Gingerbread Boy* must be eaten, and must call out as he gradually disappears down the "sure enough" boy's throat, "I'm going! I'm half gone! I'm all gone!"

The conversational parts of the story, however, stand out so distinctly from the rest of the matter that it is peculiarly well adapted for dramatic reading, which will be better than any attempt on the children's part to play the story, that is, to reproduce it in actual dramatization.

Perhaps the best preparation for the children's reading of this story is the teacher's telling of it in its fullest form,—

a telling into which she may bring all the details which make a story entrancing to children.

This telling should take place several days, or even weeks, before the time arrives for the children to read the story from their books. Then, as a further preparation, the teacher may review the story, just before the reading, by questioning the children. This will also provide an opportunity to develop the new and unphonetic words in the story, as *woman*, *kettle*, *whose*, *love*, *done*, *half gone*. The phonetic words, *dish*, *wish*, *take*, *dark*, and *poor*, should be left for the child to sound for himself as he comes to them in his reading.

The questions asked might be: What is the name of our story? Yes, the Gingerbread Boy. (Writes *Gingerbread Boy*.) Who cut him out of the cake dough? Yes, an old woman. (Writes *an old woman*.) Besides the dish and the pan, what did the old woman use in her cooking? Yes, a kettle. (Writes *kettle*.) There was a "sure enough" little boy in the story, and he became whose — (writes *whose*) — little boy? Did they learn to love him? (Writes *love*.) He ate the Gingerbread Boy, but not all at once. Do you remember what the Gingerbread Boy called out as he was being eaten? "I'm going! I'm half gone! — (writes *half gone*) — I'm all gone!"

I wish you to make a new word for me from an old word. (Writes *one*.) What is this? Yes; now I put a letter before it and what is it? Yes, *done*. Things began to happen pretty fast as soon as the gingerbread was done, didn't they?

When the reading begins, the teacher says: Who can tell me how the Book Children learned the story of the Gingerbread Boy and when it was they learned it. You may read the first two lines on page 52 silently and then tell me.

Read the rest of the page to yourselves. Then I'll ask one of you to read it to me, so that it will sound just as it did when I told it to you.

I wish you to read page 53 and pick out the words that were spoken by the little old woman and those that were spoken by the little old man. Now which two of you would like to read, one reading what the little old woman said, and the other what the little old man said?

Now read silently the next page, so that when I call on nine of you, each can read a sentence when I ask you to do so.

Now read all of the next page, except the last two lines; for one of you may read it aloud. He must talk just as the Gingerbread Boy did. You know how he talked, for I told you.

Now we will all read the last two lines on this page and all of the next, 56, except the last five lines.

Now read the last five lines of the page and all of the next page except the last four lines. Then someone may read it aloud just as the Gingerbread Boy talked.

Now who wishes to read the rest of this page 57?

Read the first eight lines on the next page (58) to yourselves and then tell me what you saw while you read them.

Who were walking together? Don't you think that must have been a funny sight? I can see them walking, two and two, can't you? What is meant by "Up came"? To what place did they come? Yes, into the dark woods.

Now read the rest of the story to yourselves. Who spoke first when they saw the "sure enough" little boy in the woods and what was said? Yes, all spoke at once. What a funny sound that must have been! How did the little old woman's voice sound? Who can say it as she did? Who can say it as the little old man said it? How do you suppose the kettle and the pan said it? the little old dog? the little old cow? Who spoke next? What did he say? Then who spoke? What did they all say? Why did they say, "Poor little boy!" What did the little boy say to them then? Read and then tell me what they all did.

Do you like this story? Why do you like it? Who do

you think was the happiest in the story? Which do you think the little old woman and man would rather have had, the Gingerbread Boy or the real live little boy? Were you sorry to have the real little boy eat the Gingerbread Boy? Can you think of anything else that you'd rather have had happen to the Gingerbread Boy?

Afterwards a second and uninterrupted reading of the story may be given. The children will then read it with ease, fluency, and enjoyment.

The Gingerbread Boy: Suggested Dramatization

If the work up to this time has been conducted in the vital way it should be, the pupils are freely taking the initiative in selecting the cast of characters and should know *who* does the talking. They should give the directions as to where each character should be placed and what each one should do and say.

LITTLE OLD WOMAN (*making gingerbread*): I wish we had a little boy to eat this gingerbread.

LITTLE OLD MAN: I wish we had a little boy, too. I could love one very much.

LITTLE OLD WOMAN: I'll cut this cake to look like a little boy. (*Does this.*) I'll put the cake in the little old pan to bake and when it is done I'll take it up in the little old dish. . . . It is done now; I'll put it in the little old dish. (*Gingerbread Boy runs away. Kettle, pan, woman, and man run after him.*)

GINGERBREAD BOY (*runs by Dan*): I've run away from the little old kettle and the little old pan, the little old woman and the little old man. I can run away from you too-oo! I can and I can. (*Dog runs after him. Gingerbread Boy runs by Fan and repeats what he said to Dan, adding the dog to those he has run away from. Cow runs after him.*)

GINGERBREAD BOY (*comes to dark wood and sees boy crying; repeats his speech to boy, adding*): And I will run away from you, too, and I will if you don't eat me as quick as you can. (*Boy eats Gingerbread Boy.*)

GINGERBREAD BOY: I'm going. I'm half gone. I'm all gone!

ALL THE OTHERS (*coming up, out of breath*): Have you seen the Gingerbread Boy?

LITTLE BOY: Yes, he told me to eat him.

ALL: Come along with us and be our little boy.

LITTLE BOY: I should like that. *They all go back to live in the house in the woods.*)

The Pig with the Curly Tail: A Study Lesson

This story is largely repetitional and consists almost entirely of conversation. All the expressions are so true to a child's way of thinking and talking that the entire story can be easily read and then reproduced in a most natural way. The teacher's real work lies in the preparatory talk, which may run somewhat as follows:

How many of you have ever seen a pig in his pen? Of what do people generally build — (*writes build*) — pens? Yes, people generally put pigs in a rail — (*writes rail*) — pen; that is, a pen made of rails. How many know what rails are? Should you like to live in a rail pen? Why not? Would it be comfortable when it rains or snows? Most people put boards or planks over part of the pen for piggie. But that wouldn't be enough for you. Why? Yes, it would most likely leak — (*writes leak*) — pretty badly. Well, most of you have seen a pig.

How many have seen a rabbit? What kind of teeth have rabbits? What can they do with their sharp teeth? (*Writes sharp teeth.*)

Has a pig or a rabbit a mouth like a duck? What kind of mouth has a duck? Did you ever see a duck getting its food from the muddy water? Did you ever see ducks run their bills down into the soft wet mud? Did you notice the two broad flat parts of the duck's bill? They look as if they could carry things very easily, don't they? What kind of noise does the duck make?

What kind of noise does a rooster — (*writes rooster*) — make? When does a rooster crow? Did you ever hear one crowing early in the morning? (*Writes morning.*) He seems to be trying to wake the whole world — (*writes world*), doesn't he? What good does his crowing do?

Don't you suppose that carpenters and workmen who have to begin work early in the morning are glad to have the rooster crow and wake them? What do carpenters do? What do they need, to build houses? Where do they get lumber? Where does lumber come from? Do you know how chimneys and brick walls are made? What is needed besides bricks? Did you ever see any plaster? (*Writes plaster.*) How do people make it? Did you ever see men carrying plaster as they help build a house? How did they carry it? (*Writes carry.*)

The story falls into short distinct parts which the teacher should name in the recitation, thus aiding the children to read thought *units*, and describe the parts on the board:

1. *The pig's pen: why he didn't like it and what he said.*
2. *The pig's meeting with the rabbit and what was said.*
3. *The pig's meeting with the duck and what was said.*
4. *The pig's meeting with the rooster and what was said.*
5. *The new home.*

The teacher may begin the lesson thus: Here is the story of a pig who lived in a pen.

Read the first part, which tells why he didn't like his home and what he was going to do. (7 lines.) Now tell me.

Read the part that tells whom he met first on his way to the woods and what they said to each other. (17 lines.) Then someone may tell me.

Read the part that tells whom the pig met next and what was said. Now someone may tell me.

Read the part that tells whom he met next and what was said. (18 lines.) Then someone may tell me.

Read the rest of the story and then tell me what they all did and what they soon had.

A second reading, in which only "the talking parts" are read aloud, will lead to independent dramatization. Indeed, there could not be a better story than this for such training. The dramatization will be so easy and so simple that it may be turned over almost entirely to the children.

The teacher may find it well to start them off with a few questions, as: How many people are needed to play this story? Which four of your class will you select?

Very well, then; they would better read their parts over so that they can "talk straight along" when they begin to play. The rest of us can look on our books while they are playing the story, and see if they are talking pretty nearly as our books read.

E. Fourth Story Group: "At Sunset," Pages 64-70

The Rainbow, A Beautiful Bridge: A Study Lesson

Preparatory Talk.—How many have seen a rainbow? At what time of the day did you see it? Was it raining hard when you saw the rainbow? Was the sun shining? Yes, I dare say you noticed that it was raining a little and the sun was shining at the same time. Sometimes there are clouds in the sky when you see a rainbow, but the sun shines through them. The bright rays from the sun meet the rain-

drops as they fall; that is, they shine on the drops of falling rain, and it is then that the sun and the rain together make the rainbow. What colors show in the rainbow? Look at the next rainbow you see, and you will find six colors: red, orange, yellow, green, blue, and violet.

Of what shape is the rainbow? Does it show in a straight line across the sky? No, if you ever see a perfect rainbow, you will see that it has the shape of a bow, the kind of bow with which we shoot arrows.

There are several beautiful stories told about the rainbow. The Indians used to think that all the red, yellow, blue, violet, and orange colored flowers with their green leaves died down here on the earth and then their souls or spirits flew to heaven in the sky above, and stayed there together, making the rainbow. Wasn't that a pretty thought?

Then there were some people living long ago called the Greeks who had another pretty story about the rainbow. They thought the sun was a great king or god who lived up in the sky. His wife was a beautiful queen who lived on top of one of the high mountains of the earth. This king and queen had a beautiful daughter named Iris. Iris always wore beautiful robes of red, orange, yellow, blue, green, and violet. Her father and mother made the robes and other beautiful things for Iris from the clouds. Iris used to bring messages from the sky or heavens down to the people on earth. Her father and mother built her a beautiful curved bridge which could be dropped down from the sky so that the ends of the bridge rested upon the earth. Down this bridge Iris could glide, bringing her messages to the people on earth. She could then glide up it and return to the sky and lift the bridge back out of the earth people's sight.

It was said that Iris once hid a pot of gold on the earth at the foot of the bridge. When I was a child I used to wish to run to the foot of the rainbow and find the pot of gold.

You are going to read the story of Iris and her bridge.

Another story of the rainbow is found in the Bible. Shouldn't you like to hear it? I will tell it to you soon.

I will show you a glass prism. If we let the sun's rays shine through it at the wall, we shall see all the colors of the rainbow on the wall.

The teacher will see and grasp her opportunity to develop the following new words in her preparatory talk: *rainbow*, *bridge*, *daughter*, *Iris*, *above*, *mountains*, *colors*, and *shouldn't*. The phonetic words *clouds*, *lift*, and *foot* should be left for the children to master for themselves, when they come to them in the reading lesson.

The Bible story and the exercise with the glass prism may be given before the preparatory talk or after the reading lesson, as the teacher prefers.

Section to be Read — Pages 67-70

Step 1. — Words to be developed in sentences: *wonder*, *great*, *bonny*, *silver*, *afloat*, *rosy*. *Teacher:* Our lessons to-day are all rimes and riddles. (Writes *riddles*.) Do you remember a riddle we learned and asked each other while we were reading in the Primer — a riddle about some white sheep, a bright horn, and a blue meadow? We had to find our answer in the sky. There was another riddle about a bonny silver boat — (writes *bonny silver*) — which means a pretty silver boat and it was afloat — (writes *afloat*) — on a rosy — (writes *rosy*) — sea. Do you remember what we found the rosy sea and the boat to be? Yes, the sky and the moon. Have you ever seen the moon when it reminded you of a boat? Was it the big full moon? Go to the board and show me how it looks when we call it a bonny silver boat. That is the way it looks when we call it a bright horn or a silvery bow.

Look at the picture on page 70. Do you see a bonny

boat? Now look back at the picture on page 69. At what are the children looking? Have you any idea what they are saying? I think they are looking at a little star, and perhaps, as they look at it, they wonder — (writes *wonder*) — how such a little star can be as large as the great — (writes *great*) — sun, as they have been told is true of some of the stars. I think, too, that they are saying one or both of the rimes that you have learned to say when you see the first star begin to twinkle — (writes *twinkle*) — in the evening. We are now to read both the riddles and the rimes.

Step 2. — (a) Pronounce the known phonetic words: *moon, more, light, dew*; (b) Sound the new phonetic words: *boat, afloat, sea, silver, bonny*; (c) Drill on the words: *wonder, great, twinkle*.

Step 3. — Read lessons silently at seats.

Step 4. — Read lessons orally in class.

Step 5. — Pronounce rapidly words at bottom of pages 67, 68, and 70. Syllabify words as follows:

twin kle	twin kling	ro sy	ba by
tin kle	trem bling	sto ry	la dy
fid dle	fid dling	ti ny	Ma ry
tum ble	tum bling		

F. Fifth Story Group: "In the Fall Woods," Pages 71-87

Section to be Read — Pages 71, 85, 86

Step 1. — Teacher: Look at the picture on page 71. Whom do you see? Tell what you think each is doing. Tell what you imagine each is saying.

Do you see the same people in the picture on page 86? What are the children doing? I wish you to read these two pages. Then read that "Great Rime" on page 85 that tells about a great ax. I wish you to read the rime now, because

Mother told the children, during such a happy day in the fall woods, two long stories that were both about an ax.

Step 2. — (b) Sound all the new phonetic words: *leaves, dead, hang, splash, winter.*

Step 3. — Read lesson silently at seats.

Step 4. — Read lesson orally in class.

Step 5. — (a) Pronounce rapidly the words at the bottom of pages 71, 85, and 86.

Suggested Seat Work, Page 86. — This page may be illustrated with paper cutting. Cut out a picture that will show a big tall tree. Cut out the children in the different positions, some stooping over to pick up nuts, some in the act of filling their baskets.

The Brook: A Study Lesson

Preparatory Talk. — Have you ever watched a little brook, or branch, as some of you children call a stream of water? How did the water look, — clear and bright, or dark and muddy? Did the water make any noise as it ran along? What kind of noise? Did it sound as if the little brook were glad and happy, or sad and sorrowful? Did the water run fast or slowly? How does the water run over flat or nearly level land? Does it run fast or slowly? How about when it runs down sloping land, as down a little hill?

Did you ever throw sticks or leaves or other things into the water of a stream, to see them carried off? When I was a child I used to make little boats of bark and watch the water of a fast little brook whirl them away. I dare say some of you have done the same thing.

To-day we are going to read a little poem that tells what was said to a pretty brook by a little girl named Mary. Listen carefully while I read it, and then you can answer some questions I shall ask.

(The teacher reads aloud the four stanzas of the poem and then questions the children.) What did Mary say to the brook? Find the words she spoke and read them aloud, but don't read any other words in the poem.

What did Mary mean by, "I wish you would stay"? What do you think she had dropped into the water of the brook? What kind of boat do you suppose it was? Why did she put those things into the water? What did she say she would do? Who had told her that she might run after the water? Why did Mary wish to run after it? Do you think that Mary ever found where the brook ran away? Read aloud the stanza that makes you think so. Now, someone may read aloud the whole of this pretty poem.

If I ask all of you to read along with me as I read it aloud, will you read softly and all try to keep together? Very well, we will try that.

(Concert reading is not to be indulged in often, but any teacher who is skillful in training pupils to read poetry may permit concert reading of a poem occasionally, especially when it is a poem so simple and easy as this.)

The Honest Woodman: A Study Lesson

This is a Greek fable that has been simplified for children's reading, but no amount of simplification can change the fact that the central thought introduces a purely adult situation. However, children are often tempted to act dishonestly, and even this Greek fable may be brought down to the child's plane of experience.

Preparatory Talk. — In our lesson to-day, children, we will read about an honest woodman. (Writes *honest* on the board.) What is a woodman? What do they do? Why do they cut down trees? With what do they cut down trees? Of what are axes made? Does an ax cost much money? It

is well that they do not, since most woodmen are poor, and must depend upon their axes to make a living.

Does a woodman go to work to cut down a tree with all its wide-spreading branches on it? What does he do before he begins to cut into the trunk of a tree to make it fall? Why does he first cut off the wide-spreading boughs?

What do we mean when we speak of the woodman as honest? (Writes *honest* again.) Yes, he must have been a man who would not steal. Can one be dishonest in any other way than by stealing something? How? We will find in our story how the woodman proved that he was honest.

Read the first two sentences carefully, and then tell us all about the place in which the woodman was. Yes, I think he was in a forest where there were oak trees that grew near some deep water. Did you find out what the woodman was doing in the forest?

Read the next sentence. Tell us what happened to the woodman. How do you suppose such a thing could have happened? How do you think the poor woodman felt?

Find the words that the woodman spoke and read them aloud just as you think he said them.

Read the rest of the page and one line on the next page; then one of you may tell me what was said.

Read three sentences; then tell what the fairy did and what was said. Finish the page. Someone tell us what happened next and what was said. Read all of the next page. Now tell what the fairy did next and what was said.

During this "study recitation" a child may come to some such word as *neither*, which is new and somewhat difficult for him. He should be encouraged to try all his "keys" upon this word; that is, he should ask himself, "What other word would make sense here?" Failing to get it thus from the

context, he should "sound it silently." If he cannot get it by either of these means, he should ask for help.

Before the period for the oral reading of the lesson, the teacher should have put on the blackboard, and used for a quick, spirited drill, some of the phrases from the lesson, as:

<i>chopping the boughs</i>	<i>down in the dark water</i>
<i>at the foot of the tree</i>	<i>my good sharp ax</i>
<i>from a tall oak tree</i>	<i>with a silver ax</i>
<i>went down deeper</i>	<i>with an ax of gold</i>
<i>down deeper still</i>	<i>or the golden ax</i>
<i>into the deep water</i>	<i>neither was the golden ax</i>
<i>up out of the water</i>	<i>a very honest man</i>

Such phrase drilling is a wonderful aid in securing smooth, expressive reading.

The Oral Reading Lesson. — The oral reading lesson should, as nearly as possible, be a *sight reading* lesson.

It is a good plan sometimes to call for the reading of thought units, following some such simple outline on the board as the one given below:

1. *The woodman drops his ax.* (6 sentences.)
2. *Fairy comes up out of the water.* (6 sentences.)
3. *Fairy brings up silver ax.* (3 sentences.)
4. *Fairy brings up golden ax.* (4 sentences.)
5. *Fairy brings up the woodman's own ax.* (8 sentences.)
6. *Fairy rewards the woodman.* (3 sentences.)

The teacher says, "Read the part that tells about No. 1."

Pupil looks at the board and reads the first six sentences.

The words in parenthesis are not to be shown on the board.

They are given here merely to guide the teacher, who should endeavor to train the child to select the words he should read, to read these words, and no more. A good deal of practice is required to get young children up to this.

A final discussion of a story such as this may prove of

great ethical value to the child, upon whose mind the central teaching of the lesson should be impressed.

Teacher: Which of the axes should you like most to own? Why the golden one? Which would you prefer next to the golden ax? Why? Where do you suppose the fairy left the silver ax while she went down into the water to get the golden ax? Where do you suppose she left the golden ax while she went down for the woodman's old ax? What might some men have done when they were left alone with a silver ax and a golden ax? Do you suppose the woodman knew that the fairy would give him the silver ax and the gold ax? You are quite right about it. I don't suppose he ever dreamed that she would give them to him.

Do you think he was wise to refuse to claim the silver ax and the golden ax? Didn't the fairy act as if she thought the silver ax and the gold ax were the woodman's property? Do you suppose he wanted the silver ax and the gold ax very much? Was he right to tell the fairy that they were not his? Why? Suppose the woodman had said, "Yes, this silver ax is mine," what do you think the fairy would have done?

Did the woodman deserve all he got? Did it pay him to be honest? What if the fairy had not given him the silver ax or the gold ax?

A Dramatic Reading Lesson. — When the thought and the phraseology of the lesson have been fully mastered, and each situation has been clearly grasped by the class, such a story as "The Honest Woodman" may be turned into a dramatic reading lesson, simply by having the pupils take the parts of the characters in the story, pick out the "talking parts" of the story, and read them aloud in conversational tones, or "talk from the book," as this may be called.

A Dramatization. — The story may afterwards be worked up into an actual dramatization by the pupils with very little help from the teacher.

After reading this story as the dramatic reading lesson, as described above, the children may wish to read the lesson again and act it; that is, read it at sight and act it at the same time. Or they may wish to memorize the parts and give the story as a play before an audience.

Such an exercise may be developed in the following way: The teacher asks questions, children answer, and the teacher then writes on the board just enough to guide the pupils.

"How many pupils must we have to play this story, and what characters are they to represent; that is, who must they 'make believe' they are? Yes, two pupils. They must represent the characters of the woodman and the fairy."

The teacher writes on the board:

Characters:

The Woodman

The Fairy

"What place must we make believe the schoolroom is? Yes, a forest. What must we make believe we see in the forest? Yes, some oak trees, and some deep water near them."

The teacher writes on the board:

Place:

A forest of oaks with a deep stream in it.

"Where must we make believe we see the woodman standing? What has he? What is he doing? What happens? Yes, the woodman is standing by the stream. He has an ax. He is cutting down a tree. His ax falls into the water. While I write this, the class must select two pupils to be the woodman and the fairy. You must decide which part of the schoolroom you will make believe is the forest, and what you can use for the tree. What else do you need to play this story? Yes, three axes. Well, you must decide upon something that will represent the axes."

The teacher writes on the board:

THE WOODMAN (*standing by a stream, cutting into a tree with an ax. He drops his ax into the stream.*)

She leaves space enough for the first two or three words spoken by the woodman.

The children who are to act take their places. They, as well as the others of the class, have their books open.

The teacher says: "Show me how you are going to make believe you are cutting down a tree. Very good. Show us how you are going to drop your ax. That is very good." Then to the other pupil who is to act: "Show me how you are going to rise from and go down into the water."

If this presents a difficulty, the wise teacher will leave the pupils to solve it, skillfully leading them to use their eyes and their own judgment. Perhaps one more quick-witted than the others will suggest some such plan as having the pupil rise from behind a desk or chair and stoop behind it again to represent the fairy rising and sinking in the water.

When such matters are settled, the teacher continues the outline begun on the board.

"Find in your books what the woodman said when he dropped his ax. Tell me, so that I can write the first two or three words of it as 'key words' in the right place. You may read them, or talk them from your book."

The plan worked out will show on the board in some such way as follows:

Characters:

The Woodman The Fairy

Place: Forest with deep stream

WOODMAN (*standing by a stream, cutting into a tree with an ax, drops ax into the water*): Oh, what shall, etc.,

FAIRY (*rising out of the water*): Why do you, etc.

WOODMAN: My ax fell, etc.

FAIRY: I will get, etc. (*Sinks into the stream, rises again with an ax, holds out ax to Woodman.*) Here is your, etc.

WOODMAN: That is not, etc.

FAIRY (*sinks into stream, rises again with another ax, holds out ax to Woodman*): Is this, etc.

WOODMAN: No, oh, no.

(*Fairy sinks into stream again, rises with another ax, holds out ax to the Woodman. The Woodman takes ax.*)

WOODMAN: Oh, thank you, etc.

FAIRY: Why would you not, etc.

WOODMAN: The silver ax, etc.

FAIRY: You are a very, etc. (*Gives Woodman the silver ax and the gold ax, then sinks into stream. Woodman runs off joyfully with the three axes.*)

The Three Brothers: A Study Lesson

This story covers eight pages of the First Reader, — too much to be read at one recitation, since eight pages, even of this large print, means a long story.

The treatment of the long story for the First Grade differs somewhat from that of the shorter stories.

There must be a carefully planned division of the story into its main parts, which will lead naturally to a lively discussion of the characters, of the main events, their sequence and the results, so that the children may get the larger thought groups. These discussions may come before the reading of the lesson, during the reading, and after the reading. It is perhaps safer, however, for the young or less experienced teacher to confine these discussions mostly to the period before and after the reading.

The new words of the lesson should be first heard and seen as far as possible in their context. When they can be introduced naturally in the phrases of the preliminary talk preparatory to the reading, they should be so introduced.

In this story there are twenty-four new words, many of

them so phonetically regular that the child will master them without trouble when he comes to them in his reading. His growing power to get words for himself will be reinforced by his interest in the story context, his desire to find out what happens next, and the realization of his need to know the words in order to find out what he wants to know regarding the story incidents.

The ethical teaching of this story is that it pays to *think* about what one sees and hears; that it is well to try to *find out things for oneself*. Of course, the teacher will let these truths *teach themselves* as the story progresses.

A few questions may be asked after the story is finished in order to fix more firmly in the minds of the pupils the ethical truths taught in the story, but this quiz must never degenerate into a preachy talk for the sake of pointing a moral.

The definitely planned division of the story to be kept in mind by the teacher, and followed in developing the lesson, may be as follows:

I

1. *The castle and the tree.* (7 lines.)
2. *The king's trouble.* (8 lines.)
3. *The king's offer.* (9 lines.)

II

1. *The three brothers.* (3 lines.)
2. *What happened as they were going through a forest?*
3. *What happened as they were passing by a mountain?*
4. *What happened as they were passing along by a stream?*
(21 lines, 22 lines, 25 lines, respectively.)

III

1. *The brothers reach the castle.*
What they heard at the castle. (5 lines.)
2. *The oldest and second brothers' trial.* (9 lines.)
3. *The youngest brother's trial.* (page 84.)

Preparatory Talk. — How many can tell me what a castle is? We are going to read in this story about a beautiful castle. (Writes *a beautiful castle*.) We are going to read, also, about a tree that was very old and very large. It was more than a hundred years old. (Writes *more than a hundred years*.) It had more than a hundred boughs. (Writes *more than a hundred boughs*.) The story doesn't tell us what kind of tree it was. I think that it was perhaps a walnut tree. (Writes *walnut tree*.) It grew near the castle. (Writes *grew near the castle*.) It stood just before the door of the castle. (Writes *before the door*.)

The Study Lesson. — “I wish you to read to yourselves; then I wish one of you to tell me about the castle and the tree. Another may tell me about the king's trouble, and someone else may tell me about the king's offer.”

After the children have given in their own words the substance of what they have read, the teacher may discuss with them the portion they have read.

“What is a king's kingdom? Does the half of a kingdom mean very much? Who do you suppose heard the king as he stood crying these words aloud? Do you suppose many tried to cut down the tree and dig the well? Why do you suppose both were such hard things to do?

“Now read again to yourselves. Then someone may tell me about the three brothers.” (Writes *three brothers*.) “Someone may tell me what happened as they were going through a forest.” (Writes *going through a forest*.) “Then someone may tell me what happened as they were passing a mountain.” (Writes *passing a mountain*.) “And someone else may tell me what happened as they were passing along by a stream.” (Writes *along by a stream*.)

Except the first, each of these is a long division. If she prefers, the teacher may discuss each division after it has been reproduced by some child in his own words.

The discussion of the four parts of the second division may be approached somewhat as follows:

Teacher: Do you suppose the three brothers had been present when the king made his offer, and heard him as he spoke, or does it mean that they heard *about* the king's offer? Why do you think so? Read the line that makes you think they were at some distance from the king's castle. What does *set out* mean?

If you should hear a chopping noise, shouldn't you know what it was? Why did the youngest brother wonder about it? (Writes *youngest brother*.) But you must remember where they were — away off in a forest. Do many people live in a forest that is far away from towns and cities? What kind of boy or man do you think the youngest brother was? Should *you* have left your brothers and gone away off into a forest by yourself? (Writes *by yourself*.) How do you suppose he felt when he saw an ax chopping down a tree without anyone holding it? Should you like to have such an ax? Why? How did the youngest brother speak to the ax? What kind of boy or man does that show him to have been? (Polite.) Did the others get far ahead of him? Why do you think so? What kind of boy does that show he was? (Quick, full of energy, etc.)

Did you ever see a pick? How does it differ from a hoe? Which is the best for digging deep holes or wells?

Have you ever watched a stream of water flowing past you? Did you ever think of the fact that it had to *start* somewhere? Did you ever wonder where it came from? How many of you ever followed a stream, going up its banks toward the place where it started?

How many have seen a walnut? If you should see a walnut from which a stream of water kept running, shouldn't you think it a strange walnut?

If you should hear that more than a hundred men had

tried to do some one thing and that all of them had failed, should you care to try?

After the oldest brother tried and failed — (writes *oldest brother tried*) — and the second brother tried and failed — (writes *second brother tried*) — should you have thought the youngest brother would care to try?

What made him feel sure he could win half the kingdom offered by the king? What did the work for him? Yes, but who had done the thinking that got these tools for him? What was the difference between him and his brothers? Does it pay to find out all you can? Does finding out about things help you to do things?

The Oral Reading Lesson. — With the outline of the divisions on the board, the teacher may say, as she points to them: "Read the part that tells about the castle and the tree. Read the part that tells about the king's trouble," etc.

Good-by to the Birds: A Poem Lesson

This little poem is so easy to read that the children will enjoy it for that reason if for no other. But the jingle and rime of the lines has also a charm for children.

The thoughts of the previous lesson are those of the fall time; the fading and falling of the leaves, the ripening of the nuts, the departure of the birds, etc.

This little poem gives one of these thoughts fancifully expressed. It is easily linked with the previous lesson by means of a very few questions from the teacher.

"Do you not feel sorry to have the birds leave us? to have to tell them good-by until the spring comes again? How do you suppose the little birds feel as they go flying so swiftly and easily across the beautiful blue sky? Who is telling the birds good-by? Where do you think the children are, when they watch the birds and call good-by to them?"

Do you ever feel as you watch the birds that you'd like to fly, too,—to go with them to the countries far away?"

One reading of the lines by the teacher will, in most cases, be sufficient. Almost without effort, the children will memorize the poem. The teacher may recite two lines:

"Good-by, little birdies,

Fly through the sky — "

and then wait for the class to complete the stanza, which they will do easily, the word *sky* suggesting the lines that end with the riming word *by*:

"Singing and singing,

A merry good-by."

In this way the teacher may gradually develop a keen appreciation of melody and rhythm. She may also lay the foundation of a high type of language lesson, in which originality and inventiveness as well as *thought* on the child's part will have some play. The work with the phonic jingles in the Primer was the first step in this double development.

After the children have had such lessons as this one on "Good-by to the Birds," the teacher can continue it. She gives a line, of which the children must complete the thought with a riming line; as,

Teacher: The stars are bright —

Pupil: They shine at night.

Teacher: I like to run and play —

Pupil: On a lovely summer day.

G. Sixth Story Group: "Winter Days and Nights," pages 88-115

Section to be Read — Pages 88, 89, 92, and 93

Step 1.—Words to be developed in sentences: *feathers*, *sleigh*, *pleasanter*. *Teacher:* Compare the picture on page 88 with the one on page 86. Tell me all the differences you

see. Do both pictures show the same time of the year? Tell me the difference. What is the heading of the lesson just under the picture? Yes, "Winter Fun," — and that is what these children are having. Is it raining in this picture? Can you see the flakes of snow falling like little feathers — (writes *feathers*) — as they come thicker and thicker and faster and faster? The children have fun in the day time playing in the snow, coasting down the hills, skating on the ponds and going for sleigh — (writes *sleigh*) — rides. But they think the winter nights are even pleasanter — (writes *pleasanter*) — than the winter days.

Turn to the picture on page 90. You see the same children that you saw out in the snow. Where are they now? Do you think they are having fun here? Is it day or night? Why do you think so? Oh, yes, you can see the moon through the window. Such a slender little moon! It is not like the full moon of the summer night, when it looked down at the baby larks and lambs with their mothers, in the meadows, "all asleep." It is not exactly like the pale slender moon of the afternoon when it shone like a horn so bright, among the white cloud sheep, in the blue meadow of the sky. It is more like the bonny silver boat that was afloat on the rosy sea of the sunset; but it is now most like a silvery bow, that hangs low in the sky on the winter nights. You remember the song, called "A Winter Night," that you learned, which told what the moon sees down on the earth on a winter night: the white snow on the ground, the dark waters that flow so silently and slowly because of the ice; the icicles that grow larger as they hang from the trees and the roof of the house, and the cozy room where the flames of the fire blaze and glow and throw queer shadows of the "five sprites that sit in a row" before the fire.

Well, here are the "five sprites." They are singing songs, saying rimes, and telling long interesting stories. You will

read some of the stories that they are telling. You know how to play a game that they called "matching rimes." You know, too, the short sayings they repeat, "As green as grass," etc. You have played the same game here in the schoolroom. Read the song on page 91 with the lesson.

Step 2. — (a) Sound the new phonetic words: *flakes*, *thick*, *thicker*, *roast*, *toast*, *short*, *glass*, *tar*, *ice*; (b) Drill on newly developed words: *feathers*, *sleigh*, *pleasanter*.

Step 3. — Read lessons silently at seats.

Step 4. — Read lessons orally in class. Let different pupils take the parts of *Frank*, *Grace*, *Alice*, and *Max*, and read as if they were playing the game of matching rimes.

Step 5. — (a) Pronounce rapidly the words at bottom of pages 88 and 89, the words at the right of page 91, and also the words on page 93 that are given in pairs; (b) Syllabify:

feath er	win ter	got ten
feath er y	win ter y	for got ten
sil ver	gath er	fright en
sil ver y	gath er ing	fright en ing

Suggested Seat Work, Page 88. — Draw a funny picture of a snow man. *Page 89.* — Draw a picture that shows boys and girls sliding downhill on their sleds. Gray drawing paper will be best for this. Use white blackboard chalk for the snow. The little boys and girls will likely wear red or blue sweaters and red, blue, or green toboggan caps. *Page 90.* — Make a poster which will represent a night scene, using black paper for the ground, on gray paper which represents the night sky. Cut out the crescent moon of yellow paper and paste it on the sky.

A Teeny Tiny Story: A Study Lesson

The source of keen enjoyment for the child in this story is the quality of suspense and the surprise in the climax.

The lesson requires no preparatory work at all. The child's first introduction to the story should be through the teacher's reading it to the class with no word or hint as to what they are to expect. If the teacher reads with an air of expectancy she will hold the intense interest of the class as they follow the "Teeny Tiny Lady" with bated breath in her quest for that "teeny tiny noise." It is worth a great deal to arouse surprise and enjoyment which is shown when the climax is reached and the teeny tiny lady found nothing but — a *mouse!* The teeny tiny lady's absurd fright as she cries, "A mouse! A mouse!" and flies up her teeny tiny stair can be shown in the teacher's reading. No comment is necessary from the teacher. But one can easily see how such a story may be spoiled in the handling.

The lesson assignment might be: "Read this story to your father and mother so that they may enjoy it as you did in class. You must keep them guessing what that noise was, until the very end. Make them as curious to know what it was as you were."

With this motive for study, the reading in class next day will be animated and expressive. The word groups will present no difficulty to the children. They are composed of such familiar household terms as "stole down the teeny tiny stair," "looked under her teeny tiny table," "there was nothing under the table," etc.

Phonic Exercises. — List of words on page 95 and exercise groups from Phonetic Chart furnish material for drill.

Billy Boy and His Friends: A Long Story Lesson

Just as there was reason for the teacher's reading aloud the last story to prepare for the reading recitation, so there is reason for her telling this story as a preparation for the reading by the class. The teacher should supply fuller de-

tails, in the telling of the story, than it is possible to give in the child's Reader. She should tell the story with the gestures and facial expression which are essential to the success of her chief aim, — which is to enable the children to get hold of and enjoy every bit of the humor in which this story abounds.

This story also appeals to the child's sympathy for animals, but this is a secondary consideration just here; for that sympathy is emphasized in many stories for children, while true humor is all too rarely found. All the new words are phonetic and easily mastered by the child without any drill, — unless it be the words *fortune*, *donkey*, and *friends*.

These may be given first in the few sentences with which the teacher introduces the story, as:

"I will tell you the story of a little lad called Billy Boy who was very poor, who had no home, parents, brothers, sisters or friends — (writes *friends*) — who once started out all alone to seek his fortune — (writes *fortune*) — and who was helped by a donkey — (writes *donkey*) — and some other animals who became his friends."

In the telling and afterwards in the reading recitation and, still later, in the dramatization, the outline below should be kept in mind and followed by the teacher.

I. Billy Boy seeks his Fortune

1. *Billy sets out alone.*
2. *Billy meets a donkey and takes him along as his friend.*
3. *Billy meets a dog and takes him along as his friend.*
4. *Billy meets a cat and takes her along as his friend.*
5. *Billy meets a rooster and takes him along as his friend.*

II. Billy Boy finds his Fortune

1. *The friends see a light in a house.*
2. *Billy plans a way to see into the house.*

3. *The friends frighten away the robbers.*
4. *The friends find places in which to sleep.*
5. *One of the robbers returns to the house.*
6. *The friends frighten the robber away.*
7. *The robber tells the others of his fright.*
8. *Billy keeps the fortune he found.*

A motive for the reading of this story may be given by teacher saying: "Why do you like this story? Do you think your father and mother or your little sister and brother like funny stories as well as you do? Shouldn't you like them to have a good laugh over this story? Very well, suppose you read this story so carefully that you can read it aloud at home and make it just as funny in your reading as I made it in the telling. Then, too, I think you will enjoy playing the story when you can read it well."

If the entire story is found to be too long for one reading recitation, as it probably will be, it may be divided into as many sections as is necessary, the divisions following the outline given above. A suggestive dramatization is given below for the teacher who may desire to use it.

To help the child find the slight vein of ethical truth that runs through the story, a few concluding questions might be asked, such as: "What kind of boy was Billy? Why do you think he was kind? Which of his friends helped Billy most? What was the cleverest thing that Billy did? What could Billy do that his friends could not do?" (Think and plan.) "Was it right to take the house from the robbers? How had they got it? What do robbers do to other people who may happen to live near them?"

Billy Boy and His Friends: A Dramatization

[NOTE.—This is a suggested dramatization, the primitiveness of which, as a story, appeals strongly to young children, especially to boys, who should take all the parts unless, perhaps, it be that of the cat.]

Scene I: Billy Boy Seeks His Fortune. — BILLY BOY: I am only a poor lad. Everyone calls me Billy Boy, but I have no home. So I'm going out to find my fortune. (*Walks along until he comes to a donkey with his head hanging down.*)

DONKEY: Wee-haw! Wee-haw! Wee-haw!

BILLY BOY: What's the matter, old Wee-haw? Why do you hang your head?

DONKEY: I'll tell you what's the matter. My master gives me nothing to eat but old wheat straw. He says I'm too old to work.

BILLY BOY: Come with me, old Wee-haw. You may help me work for my fortune. You shall have sweet hay and not old straw. (*Billy Boy and the donkey walk on till they come to a dog sitting still, with his head hanging down.*)

DOG: Bow-wow! Bow-wow!

BILLY BOY: What's the matter, old Bow-wow? Why do you hang your head?

DOG: My master says I'm too old to watch and bark at night. So he never gives me meat to eat.

BILLY BOY: Come with me, old Bow-wow. Help watch for my fortune and you shall eat meat every day. (*Billy Boy, the donkey, and the dog walk on till they come to a cat sitting still, with her head hanging down.*)

CAT: Mee-ow! Mee-ow!

BILLY BOY: What's the matter, old Mee-ow mee-ow? Why do you hang your head?

CAT: My master knows that my teeth are old. Yet he gives me nothing to eat. While my teeth are not sharp now,

my claws are as sharp as ever. Still it takes me a long time to catch a mouse. I should have meat to eat.

BILLY BOY: Come with me, old Mee-ow mee-ow. You may help catch my fortune. Then your claws and jaws will do all you want them to do. (*Billy Boy, the donkey, the dog, and the cat walk on till they see a rooster sitting up in a tree crowing.*)

ROOSTER: Cock-a-doodle-doo!

BILLY BOY: What's the matter, old Cock-a-doodle? Why are you singing in the top of that tree at this time of the day?

ROOSTER: My master says I am to go into the pot. I'm to boil, boil, boil, then roast and toast, till I'm done.

BILLY BOY: Come with me, old Cock-a-doodle. You may help me sing for my fortune. Then no one shall boil you. (*Billy Boy, the donkey, the dog, the cat, and the rooster walk on till they come to a forest.*) Let us rest, now. Tomorrow we will march into the forest. (*Billy Boy, the donkey, the dog, and the cat lie down at the foot of a tree; the rooster flies up into the tree. They all fall asleep.*)

Scene II: Billy Boy Finds his Fortune. — ROOSTER: Cock-a-doodle-doo! I see a light, friends.

BILLY BOY: Is it the light of the moon?

ROOSTER: No, it is not.

BILLY BOY: If it is not the moon, let us go and see what it is. (*The friends walk off into the forest till they come to a little house. They all stop.*)

BILLY BOY (*trying to look in at a high window*): I can't see into the house. Cock-a-doodle, you fly up on Wee-haw's back and tell me what you see.

ROOSTER (*getting on Wee-haw's back and looking in at the window*): I see some men sitting around a table. They have gold in a heap on the table.

BILLY BOY (*in a low tone*): The men in the house are

robbers. I think we can drive them away. When I say, "Three," make all the noise you can. One, two, three!

THE FRIENDS (*all at once*):

Wee-haw! Wee-haw! Wee-haw!
Bow-wow! Bow-wow! Bow-wow!
Mee-ow! Mee-ow! Mee-ow!
Cock-a-doodle-doo!

(*Robbers run from the house and out of sight. The friends enter the house.*)

BILLY BOY: Here is a bed. I'll get in it and go to sleep.
(*Lies down and goes to sleep.*)

CAT: Here is a chair by the fire. I'll jump up in it and go to sleep. (*Jumps into chair and goes to sleep.*)

DOG: Here's a table. I'll get under it and go to sleep.
(*Lies down under table and goes to sleep.*)

DONKEY: Here's some straw by the barn. I'll lie down on it and go to sleep. (*Lies down and goes to sleep.*)

ROOSTER: Here's a tree. I'll fly up into it and go to sleep. (*Flies up and goes to sleep. A robber comes stealing back from the woods, goes into the house; in the dark runs against the cat in the chair, she jumps up and scratches his eyes.*)

ROBBER: Ouch! (*Runs against the table, dog jumps out and bites him.*) Ouch! Ouch! (*Runs out by the barn, donkey jumps up and kicks robber down.*) Ouch! Ouch! Ouch!
(*Jumps up to run.*)

ROOSTER (*from the tree*): Cock-a-doodle-doo!

ROBBER: Oh, he'll get me! (*Runs out of sight into woods; the friends go to sleep again. The first robber and another come out of the woods.*)

FIRST ROBBER (*pointing to the house*): I shall never go back to that house. There's an old woman there, who tried to scratch my eyes out. There's a man there with a sharp knife. He cut me as I ran by him. There's another man with a big stick who knocked me down. As I got up

to run a little man hiding somewhere cried, "I'll knock the noodle, too!" but I'll never be such a noodle as to go back there. (*The two robbers run off into the woods.*)

ROOSTER: (*flapping wings and crowing*): Cock-a-doodle-doo! (*The friends wake up and stand around Billy Boy.*)

BILLY BOY: The robbers will never come back here. So we can stay here. We shall be safe and happy here as long as we live.

THE FRIENDS (*holding their heads very high*):

Wee-haw! Wee-haw! Wee-haw!
Bow-wow! Bow-wow! Bow-Wow!
Mee-ow! Mee-ow! Mee-ow!
Cock-a-doodle-doo-oo!

Robin's Yule Song: A Folk Tale

This is a Scotch folk tale which is always loved by children beginning school because of the lifelike personification of the animals in the story and because the great number of repetitions makes it so easy to read.

This story, with the one that follows, "Robin Redbreast and Jenny Wren," and the rime of "Who Killed Cock Robin?" on account of the close thought relation between the three, should be treated as three parts of one whole.

In "Robin's Yule Song" the different sections of the story stand out clearly, each as a distinct thought unit. As the story proceeds from section to section, the teacher should question the children; the children should read silently for the answer to be given in their own words, and the teacher writes on the board the outline which they together make of the story. Such an outline helps the children to keep clearly in mind the main points of the story at each stage; that is, whom wee Robin meets, where he meets them, and what is said in each case.

In order to arouse a proper interest in the bird characters of the story, the teacher holds a short introductory talk with the children about the birds which are mentioned in the story.

Preparatory Talk. — We are to read a long story about birds that used to be told to the children far away across the ocean a long, long time ago.

We know a good deal about the birds of which the story tells and love most of them, because they are such lovable little creatures. But there are a few birds that are not loved, by us, or by the other birds, either.

For instance, the sparrow — (writes *sparrow*) — of which we see so many in towns and cities, is a noisy, quarrelsome, dirty, disagreeable little fellow. Sparrows are of very little help to us in taking care of our plants and trees, and they never sing sweet songs for us. They are great fighters and very unkind to other birds, driving off those who cheer us with their sweet songs and who eat the insects that are so destructive to our plants and trees. These quarrelsome sparrows are called English sparrows here, because the first that were ever in this country were brought from England. But in England they are called house sparrows.

We have several different kinds of our own native sparrows, the tree sparrow, the ground sparrow, the song sparrow, etc. The sparrow of whom we are to read was, I feel sure, one of these song sparrows that we love.

There is another kind of bird that is not loved, because he has such disagreeable, mean habits. It is the cuckoo. (Writes *cuckoo*.) The cuckoos do not build nests for themselves. The mother cuckoo flies around to the nests of other birds and lays her eggs in them so that these other birds will hatch them and, thinking the cuckoos are their own baby birds, will feed and care for them. When the young cuckoo gets strong enough, he pushes the other baby birds

out of their own nests, and then he gets all the food that the parent birds bring for their own babies.

After you read the story, you will see why the cuckoo is not liked by the other birds and you will not wonder at it.

The hawk is another bird for whom we cannot feel any love. He is big and strong, and he kills other birds who are smaller than he. The other birds hate and fear the hawk, because he is so cruel.

In this story the bird that is called Robin Redbreast — (writes *Robin Redbreast*) — is not the same bird that you children know as Robin Redbreast. It is the dear little bluebird with a reddish brown breast, a little bird that sings very sweetly. In England it has always been called Robin Redbreast.

The little brown wren which the story tells about is the same little brown bird that most of you know. In the story she is called Jenny Wren.

This story is one that Frank, Max, and the girls like to tell at Christmas — (writes *Christmas*) — that is, *Yule time*. (Writes *Yule*.)

In our story, wee Robin takes a long journey, and he meets with some very dangerous creatures on the way.

Can you think of the creatures that would be most likely to harm a wee robin? Yes, there are a great many creatures who are enemies to the bluebird.

We will read about Robin's Journey. Read the first page, then someone may tell me where wee Robin was going, why he was going, whom he met first and what was said.

The outline of the story, as produced by the teacher's questions and the pupils' answers, is put on the blackboard.

Part I: Robin's Yule Song

1. *Robin's journey.*
2. *Robin meets gray greedy Pussy-cat in the woods.*

3. *Robin meets gray greedy Hawk by a wall.*
4. *Robin meets gray greedy Fox by a heap of rocks.*
5. *Robin comes safely to the king's house.*

The teacher asks, "Who will read, and then tell me about Robin's journey and when it took place?" (Writes first of outline, 1. *Robin's journey.*) The children should be required to use their judgment in reading enough lines.

"Someone may tell me whom Robin met, where he met her, and what was said."

After the children have *read* silently the next four lines, and then *told* what they read, the teacher writes:

2. *Robin meets gray greedy Pussy-cat in the woods.*

This shows how the whole outline for part I is obtained.

Part II: Robin Redbreast and Jenny Wren

1. *Robin tells his friend the Sparrow.*
2. *Sparrow tells the other birds.*
3. *The birds come to Robin's wedding.*
4. *The Cuckoo's bad behavior.*
5. *The death of Robin Redbreast.*

Part III: Who Killed Cock Robin?

After the reading of Part I, the teacher and the children may discuss Robin Redbreast, bringing out in the discussion the leading ideas of this part, which are (1) that the little bird wanted to thank his king and his God with sweet songs for his happy Christmas, and was brave enough to undertake a long journey to do this, and (2) that he could not be fooled by the pretended friendliness toward himself on the part of those whom he knew to be cruel to others. Robin's cleverness in seeing through the tricks of the cat, hawk, and fox, will be a source of wholesome enjoyment to the children.

After all three parts of the story have been read, section

by section, the children will be ready to "read it so carefully" that they will be "able to read the whole story aloud at home to father and mother." Such a suggestion from the teacher will form a sufficiently impelling motive for careful rereading on the children's part.

In reading the rime "Who Killed Cock Robin?" one child should read the question in each stanza and another child should read aloud the answer given in the same stanza. If it is taught as it should be, the rime will not be rattled off as so many jingling words. It will be read with feeling and even with pathos; for the children will experience a real sorrow for Robin's sad fate, and sympathy for the grief of the sighing sparrow and the sobbing bride, poor little Jenny Wren.

Robin's Yule Song is so full of interesting dialogue that it readily lends itself to dramatization. The children will find no difficulty in naming the characters needed and in finding the words spoken by each character. They can play the story with their books open before them, reading only the talking parts of the story. The teacher and children together can arrange a play or actual dramatization, as was suggested in the work on "The Honest Woodman."

Robin's Yule Song: Suggested Dramatization

Characters:

<i>Robin Redbreast</i>	<i>Greedy Fox</i>
<i>Greedy Pussy-cat</i>	<i>The King</i>
<i>Greedy Hawk</i>	<i>The Queen</i>

Place: In the woods. Time: Christmas Time.

(*Robin Redbreast hopping about in the woods meets Greedy Pussy-cat.*)

GREEDY PUSSY-CAT: Pray, where are you, etc.

ROBIN: I'm going to see, etc.

GREEDY PUSSY-CAT: Come, here, wee Robin, etc.

ROBIN: No, no, gray Greedy, etc.

(*Robin flies away; comes to a wall; meets Greedy Hawk.*)

GREEDY HAWK: Pray, where are you, etc.

ROBIN: I'm going to, etc.

GREEDY HAWK: Come here, wee Robin, etc.

ROBIN: No, no, gray Greedy, etc.

(*Robin flies away; comes to heap of rock; sees Greedy Fox.*)

GREEDY FOX: Pray, where are you, etc.

ROBIN: I'm going to see, etc.

GREEDY FOX: Come here, wee Robin, etc.

ROBIN: No, no, gray Greedy, etc.

(*Robin flies away; comes to the King's house; hops on the window and sings to the King and Queen.*)

THE KING: What shall we do, etc.

THE QUEEN: Let us give him, etc.

(*Robin flies away to find the nice Jenny Wren.*)

Section to be Read — Pages 113, 114, and 115

Step 1. — Words to be developed in sentences: *chimney flue, shadow, knitting, stocking, Santa Claus, twilight, fairy, pleasanter.* Teacher: Turn to the picture on page 115. Do you think this is the same room you saw in the picture on page 90? Yes, I think it is the same room. Whom do you see here that you will not see in the other picture? Here are the Story Children. Don't you think they have grown a great deal since you first met them in the Primer? Do you suppose the kitten that you see is Alice's Kitty Dot? No, Dot is a grown cat by now and that must be one of her kittens.

I wish you to look at each person in the picture and answer my questions. What is Father doing? Yes, he is making shadow — (writes *shadow*) — pictures for Betty. What is Mother doing? Yes, Mother is knitting stockings — (writes

knitting stockings) — and Pussy's got the ball. What are Grace and Alice doing? Yes, they are trimming a little Christmas tree. So it must be "The Night Before Christmas," just as I thought it was. What is Max doing? Yes, he is looking up the wide chimney flue (writes *chimney flue*). Can you imagine for whom he is looking? Well, yes, I think he must be looking for old Mr. Santa Claus — (writes *Santa Claus*); I dare say Max thinks Santa is taking a long time to come. Why, I do believe this is about what Max is saying, "Old Mr. Santa Claus, what is keeping you?"

It is snowing hard and the little fairy snowflakes come dancing into the flue only to melt in the warm air of the chimney. What is Frank doing? Yes, and what a big stick of wood he is going to heap on that fire! I think Father has just spoken to Frank in poetry, saying something he read the other day from one of his favorite books.

"Heap on more wood,
The wind is chill,
But let it whistle
As it will,
We'll keep our Christmas
Merry still."

I don't think it is late at night. I think it is just getting dark, the time we call twilight — (writes *twilight*) — and I am sure there are no electric lights in the room, — nothing but the fire light. The fire light and twilight shadows come and go in that warm, cozy room. Perhaps the children hear out on the roads the merry chime of sleigh bells, as they tinkle through the snow, and they know that to-morrow they, too, will have a sleigh ride. No wonder they are saying to Father and Mother, as I think they are, "Don't you think that winter's pleasanter — (writes *pleasanter*) — than all?"

I know you are eager to read about the good times these

children are having, but let us see first if you know the new words in the lessons.

Step 2. — Sound the new phonetic words by separating them into syllables: *shad ow, knit ting, stock ing, San ta Claus, chimes, twi light, chim ney flue, pleas ant er.*

Step 3. — Read the lesson silently at seats.

Step 4. — Read the lesson orally.

Step 5. — Drill on syllabifying words:

fair y	teen y	knit ting
snow y	greed y	sit ting
wind y	Puss y	wed ding
rain y	Boss y	hop ping
chop ping		run ning
dig ging		cun ning

H. Seventh Story Group: "The Year's at the Spring," pages 116-133

Section to be Read — Pages 116, 117

Step 1. — *Teacher:* What are the children doing in the picture on page 118? What time of the year do you think it is? Although they may think that "winter's pleasanter than all" when they are having winter fun, I dare say they are glad when spring comes again, — as glad as the little flower is at the morning sunshine when it lifts up its head; as glad as the tiny seed is after having been asleep, deep down in the ground where the frost and snow could not touch or hurt it, but where it was dark and sunless.

There are stories that suit the springtime which you will like and read soon. One is a story that has been told and loved for hundreds of years by the people who live in a far-away and very cold country where the winters are long and dreary, and everyone is filled with rejoicing when the spring sunshine comes and wakes the cold sleeping earth into joyous

life and beauty. When you read that story, I wish to see if you know what it all means.

Step 2. — Sound all the new phonetic words in this lesson: *seem, seemed, frost.*

Steps 3 and 4. — Read silently at the seats and then orally in class.

Step 5. — (a) Pronounce rapidly words at bottom of pages 116 and 117; (b) Syllabify words, and make words that mean more than one: ev er y thing ev er y bod y

one sto ry	one fair y	one ba by
two sto ries	two fair ies	two ba bies
one la dy	one kit ty	one bun ny
two la dies	two kit ties	two bun nies

The Wind Story Group — Pages 118-121

The lessons on these pages center about the *wind*. Language work, correlated with this story group, may be profitably introduced at this time.

After the children have studied the picture on page 118, the teacher asks questions so worded that the sentences on this page may be read in answer; for instance, as the answer to, "What are the children doing?" the pupils will read the first sentence; to, "How do they fly the kites?" they read the second sentence; to, "Where are the kites now?" the third; and so on, to the end of this page.

Teacher: Children, we have found that the wind will fly kites. Let us read and find out other things about the wind. The story on pages 119 and 120 tells about the sun, also.

Read the first two sentences (merely introductory).

Read what the wind said to the sun. What do you call a person who talks thus about what he can do? Yes, bragging or boasting. What kind of things did he say he could do? Bend and break trees, — that was very rough, was it not?

Read what the sun said. What do you think of the sun?

Now read the last sentence the wind said and the last sentence the sun said (on page 119). We find that both claim the same thing. Let us see how this matter was settled.

Read the first two sentences at the top of page 120.

Read the wind's trial. How did he do his work? Yes, roughly; he tried to *force* the man to take his coat off.

Now read the sun's trial. How did the sun do his work?

Which is better: a rough way or a gentle way of working?

The poem on page 121 is one of those poems so beautifully expressed that it needs no explanation. It is written for the child and the child will appreciate and make it his own. No skillful teacher will force her pupils to memorize a poem. Children *know* poetry when they love it; they memorize the things they love as if by instinct.

In this connection read to the children Robert Louis Stevenson's poem, "The Wind." There are other choice poems about the wind, such as Eugene Field's "The Night Wind." The children will especially enjoy them at this time.

Suggested Seat Work, Page 118. — Draw boys flying kites. Draw a picture of clothes hanging on a line, and indicate that the wind is blowing.

Phonic Exercise. — Phonic drills on the words on pages 118, 120, and 121, with drills on groups chosen from the Phonetic Chart, will suffice at this point.

Briar Rose: A Study Lesson

Briar Rose, or The Sleeping Beauty as it is often called, is a fairy story of the most fanciful kind, but it is one that the children love. This fact alone would be sufficient justification for teaching it, if justification were needed. Besides, it symbolizes the most beautiful of nature's glorious changes.

It is a long story, but the teacher should develop one

thought-whole at a time, ending a reading lesson at the end of any one of these thought-wholes if it seems best to do so. The best outline of these thought-wholes is given below:

1. *Introduction.*
2. *The queen makes a wish.*
3. *The king gives a feast for the wise women.*
4. *Some of the wise women make gifts to the princess.*
5. *The angry wise woman makes her gift.*
6. *The last wise woman makes her gift.*
7. *The king tries to save the princess.*
8. *The princess finds a dark stairway and a forgotten room.*
9. *The princess strikes the spindle and everything falls asleep.*
10. *The hundred years pass.*
11. *A brave prince hears of the castle and finds it.*
12. *The prince finds Briar Rose and wakes her.*

The teacher's questions and preparatory talk set forth the problem to be solved and lead directly to reading the introduction to the story.

Preparatory Talk. — What is the name of our story? Yes, Briar Rose. (Writes *Briar Rose*.) That was the name of a princess (writes *princess*.) Who can tell me what we mean by princess? Yes, the daughter of a king or queen. What do we mean by a prince? (Writes *prince*.) Well, we are to read about a princess and a prince. After we have read the story, I shall ask someone to tell me why they called the princess Briar Rose.

In our story we will read about six wise women. (Writes *six wise women*.) Now a wise woman was a kind of fairy, one who could do things which could not be done and knew things which were not known by men ordinary and women,—not even by kings and queens. They did not look in the least like the other kind of fairies, who were tiny, beautiful creatures. They looked just like homely old women who worked at weaving and spinning and other tasks. (Writes *spinning*.)

How many of you have ever seen a spinning wheel, at which women used to spin thread — all the thread they had to sew with? Do you know what the spindle of a spinning wheel is like? (The teacher should show pictures of spinning wheel, explain and describe the way it turns and whirls, the use and appearance of spindle.)

Now I wish you to read the first five lines and tell me when Mother tells this story to the children. After we have finished reading the story, I'll see who can tell me why Mother waits till springtime to tell this story.

How does the story of Briar Rose begin? Read the next two lines aloud. Well, if they were a good king and queen I hope they were happy.

The queen makes a wish. (The teacher writes the headings as she speaks them.) Read to bottom of page and then tell me what the wish was and whether it came true.

The king gives a feast for the wise women. Read the next page (123) and tell me about it.

Some of the wise women make gifts to the princess. Read ten lines on next page and then tell me about this.

The angry wise woman makes her gift to the princess. Read the rest of the page (124) and five lines on next page. Then tell me about it.

The last wise woman makes her gift. Read rest of the page (126) and tell me about that.

The king tries to save the princess. Read seven lines on next page; then tell me about it.

The princess finds a dark stairway and a forgotten room. Read eight lines on this page and five lines on the next page (128). Then tell me about this.

The princess strikes the spindle and everything falls asleep. Read rest of page and tell me about this.

The hundred years pass. Read next page (129) and tell me what happened during that time.

A brave prince hears of the castle. Read 15 lines on next page (131) and tell me what he does.

The prince finds Briar Rose and wakes her. Read all the rest of the story except the last two lines. Then tell me what happened. What did the children say about this story? Why do you suppose they liked it? Do you like it? Why?

Now who can tell why the princess was called Briar Rose? Do you know why Mother waits till the springtime to tell this story? Think a little and you will find out. What about the trees and flowers during the winter? Do they seem to be awake as they do in the summer, or do they seem more as if they were asleep? When do plants seem to be waking up? Yes, in the springtime. Does not the whole earth seem to be waking up then? What makes everything wake up in the spring? Yes, the warm bright sun. Now can you tell me what makes Mother think of the prince? Yes, the bright warm sun. What makes Mother think of the princess, lying asleep a long time, waiting for a bright prince to wake her up? Yes, the earth in the winter time. Now can you tell me why Mother waits till the springtime to tell this story?

A second reading — that is, an oral reading — should afterwards be conducted, in which the teacher points to the headings of the outline on the board and asks, "Of what are we going to read next?" The children answer by reading the heading aloud, and then by reading aloud from the book that part of the story which applies.

Language and Phonic Exercise. —

one rose	one ax	one mouse	one goose
two ros es	two ax es	two mice	two geese
one foot	one tooth	one leaf	one knife
two feet	two teeth	two leaves	two knives
one wo man	your self	him self	
two wo men	your selves	them selves	

Farewell to the Farm: The Last Lesson

Teacher: Turn to the last lesson in your book and look at the picture on page 133. Whom do you see? Yes, I think it is Grace. What is she doing? I think she is waving a good-by to you children, who have been visiting her and the others at their farm, all through this First Reader.

I will read you the verses on this page and then you may read them to me. In these verses we will say farewell to all the places that we went to with Grace and the other children: farewell to the house and yard, the field and lawn, the pump and stable, tree and swing, to the ladder at the hayloft door, and to that dear old hayloft itself, where the cobwebs cling, and which we love, for it was such a jolly place to play! We must say good-by to it and everything.

If the teacher reads the verses with natural feeling in her tone, the children will be stirred, and they will close their First Readers with feelings that surely mark the inception of appreciation and love for literature.

DETAILED LESSON PLANS IN READING FROM THE SECOND READER

The first lesson in the Second Reader is a link connecting this book with the First Reader.

The pupils who have read the Primer and First Reader will recall with pleasure the good times they have had with Grace, Alice, Frank, Max, and Betty. The interest they have felt in Grace and Frank will be increased by finding that they, too, have advanced to the Second Grade and that with them are other interesting young people, Dan, Will, Carrie, and May. It will seem quite natural to these young readers that Max, Alice, and Betty have not yet

attained the honor of being included among the members of the Second Grade.

All these facts and the links connecting this book with the ones previously read should be brought out by the teacher's talk when the book is first placed in the hands of the pupils who are to read it. Then, as a more special preparation for the first as well as for the second and third lessons, the teacher should hold a conversation lesson about Indians, bringing out all that the children know, or need to know at this time, of the red people. Of the words listed as new the teacher should use the following in her talk, writing them on the board as she speaks them:

<i>Indians</i>	<i>wigwam</i>
<i>squaws</i>	<i>addresses</i>
<i>pappoose</i>	<i>warpath</i>
	<i>Hi-yah</i>

The children can sound the remainder of the new words. After the talk about Indians, the teacher asks: "What is an Indian brave? squaw? pappoose? wigwam? Tell all you know about them. How do Indian men spend their time? Who does the work? What is the warpath? the war cry? Do Indians give their children such names as we give ours? Why do they call their girls by such names as Light-Foot, Bright-Eyes, Blue Bird? Why do they call boys such names as Kill-Quick, Big Bear, Red Fox? Why are Indian women afraid of the braves or warriors to whom they are married? Who does the work of cooking, tending the children, waiting on the men, and so on? Do Indian children who have always lived in the forests go to school? How do they learn the stories that they tell to each other?"

As an assignment for the silent reading or study of the first lesson, the teacher writes on the board the following: *What do the Book Children think they would like to do? How do they play after school?*

After the oral reading of the lesson the teacher may use for drill exercises in phonics and syllabication the following:

second	arrows
Indians	headdresses
pappoose	

In syllabifying, the words are written undivided into syllables; the pupils divide them into syllables by drawing lightly a vertical line between the syllables. They should give the words by syllables before pronouncing them as wholes; thus:

sec ond	pap poose	head dress es
second	pappoose	headdresses
Ind ians	ar rows	
Indians	arrows	

The children give one syllable at a time, accenting one as strongly as the other. When they give the word as a whole, however, they must accent the correct syllable.

Playing Indians, Pages 7-9

As a special preparation for the lesson on page 7 the teacher directs the study of the lesson picture by questions, as: What are the children doing? How many of the Second Grade boys do you see? How many of the girls? They are dressed so much like Indians and look so much alike that we cannot tell from the picture which is Grace or Frank or the other children.

Preparatory Talk. — Read the story carefully so that you can find out by comparing the sentences with the picture who it is that has the bow and arrows, who it is that holds the fishing pole, who is making the fire, and so on. After you have read the story carefully, you may play it from the book and afterwards you may play it without

the books, if you wish. Then you will not have to remember the very words of the book, but you will have to know how to talk for the children in the picture and how to do what they are represented as doing. I shall write on the board a few things I wish you to find out by reading the lesson carefully to yourselves: Which of the boys knows best how to play Indians? Read to find which boy is Will and which girl is Carrie, and just what each is doing and saying. Read to find which boy is Dan and which girl is May. What are they saying to each other? Read to find what Grace is saying and doing.

The oral reading, or the recitation, will be a dramatized reading of the lesson.

After the reading recitation, the teacher should hold a quick, spirited phonic drill on the words listed at the close of the lesson, pointing out particularly the effect of the letter *m* upon the following *a* or *ar*, also the soft and beautiful sound of the letter *a* in the words *path, bath*.

Kill-Quick and the Bears, Pages 9-12

The teacher's talk should include facts about the brown bear,—his appearance, habits, food. The divisions of the story as given in the book are not to be followed in the arrangement of the study lesson. This consists of the ten questions on the board. (See specimen study lesson under Chapter II; page 21 of this Manual.)

A short discussion of the lesson may follow the oral reading of it. In this discussion the child should be led to perceive the ethical teaching of this story by means of the following questions, among others: Do animals ever help people? How did the bears help Kill-Quick? Could he have found the honey so easily by himself? In what other ways, besides finding food for him, did the bears make

Kill-Quick happier and more comfortable in the wild forest? Would it have been safe for a little boy to live in the cave alone? What if Kill-Quick had begun to fight the baby bears as soon as he saw them that first morning in the cave? What was the best thing that Kill-Quick learned by living in the wild forest?

After the reading lesson there should be held a phonic drill on the words at the bottom of page 10, to emphasize the phonograms *ir*, *es*, and the families *irst*, *ush*, and the ending *ful*: also, in the words on page 12, the phonogram *alk*, the soft and beautiful sound of *a* in the family *ask*, and the ending *ed*; and a short exercise in syllabifying the following words:

near ly	play ful	sun rise
nearly	playful	sunrise
ber ries	lon ger	be side
berries	longer	beside
	hon ey	
	honey	

How the Robin got his Red Breast, Pages 13-14

In a preparatory conversation with the children, the teacher should try to convey some idea of what the cold dreary Northland is, and what the condition of the people living there would be if they had no fire.

The talk will become to some extent a nature lesson on the appearance, the habits, the food, of the fierce white bear, the struggle he has to obtain food, and of the conflict that necessarily arises between himself and the people of the cold Northland, who prize the same food and who often find it as difficult to secure as the bear does.

If the class is not familiar with the robin, good pictures of the bird should be shown them, enough should be told of the bird's cheery song, his services to the farmer and,

therefore, to us all, to arouse the children's interest in the bird before they read this lesson and the poem following it. To guide the silent reading, or study, of the lesson, the following may be written on the board:

Read the lesson through. Find what was the work of the old man and the boy. Find who undid all their work and why and how he undid it; who helped the man and the boy and all the people, and how. Which bear do you like the best, the white bear in this story, or the brown bear with whom Kill-Quick lived? Why do you like that bear best? Of what will you think, hereafter, every time you see a robin with his pretty red breast?

The phonic exercise to follow the oral reading should emphasize the phonograms *oy* and *ur*, and the endings, *ed* and *es*.

Robin Redbreast, Pages 15–16

This poem (pages 15 and 16 give two parts of one poem), like all, or nearly all, poems, should be read aloud by the teacher before it is read by the children, and it requires a preparatory talk by the teacher, even before she reads it to the class, to be clearly understood by the pupils.

The following questions may be asked: How many of you love the summer time? Why do you love it? To what things do you have to say good-by when the summer is nearly gone? (To the birds, butterflies, bees, the flowers, etc.) How do the flower gardens look late in the summer and in the fall? During the summer we say the flower gardens smile brightly at us; what do we mean by that? But in the fall they smile very faintly, not so brightly as in the summer; what do we mean by that? Yes, they are fading, smiling faintly, for summer is nearly done or gone. How do the trees look before the leaves fall in the autumn? Yes, in some parts of the country they are very beautiful;

the leaves turn from green to different shades of yellow, red, brown, and orange.

Preparatory Talk. — I think the poet who wrote the verses we are going to read lived where the leaves turned these beautiful colors in the fall. He says the autumn trees are *Indian princes*. Indian princes wear beautifully colored robes of bright yellow, red, and orange. But soon the beautiful leaves begin to fall; they come fluttering down in *hosts*, that is, in great numbers. Soon the trees are naked. The poet says they have changed from Indian princes to ghosts. The fruit trees do not bear such gorgeously colored leaves, but some of them, especially the pear and apple trees, look very beautiful sometimes, when the sun shines on the red or russet yellow fruit. How many have ever seen a bough laden with russet — brownish-yellow — pears?

Do we see as many birds in the fall and winter as in the summer? Why not? How many have heard a thrush singing in the summer? The thrush's song is very beautiful. How many have seen the swallows skimming along through the summer air? When the breezes of the fall begin to blow very cool — almost cold — we no longer see the swallows flying overhead nor hear the song of the thrush. The swallows and the thrushes and most of the other birds have flown away to a warmer part of the country. The robin stays with us till later, and flies about hither and yon over the country, going from place to place. Flocks of them visit us, making us all glad by their cheery song when we hear it in the "falling of the year", as the poet calls it.

After some such preparatory talk and after the teacher has read the poem aloud to show the music in it, the children will enjoy reading it themselves.

In the list of words on page 15 the following sounds are emphasized: *oo* in the family *ool*, *ow* in the family *own*,

ai in the family *aint*, and *ea* in the family *ear*. The last is a difficult sound for children who do not give long *e* before *r* correctly in their everyday speech.

The words for drill on page 16 emphasize the phonograms *ince* and *inces*, and the terminal, *low*. Children should not be allowed to say *princis* for *princes*, or *yeller* for *yellow*. By means of the drill on this list of words, the close inter-relationship between phonics and spelling may be pointed out by calling attention to the change of *f* into *v* when making such words as *leaves* and *sheaves* from *leaf* and *sheaf*.

This lesson may be considered as closing the first of the nine story groups or lesson groups of the Second Reader.

The Wee Good Folk, Pages 17 and 18

This represents a teacher's talk to her pupils about the wee good folk, the fairies, the elves, the brownies, the trolls, and other imaginary creatures to whom frequent reference is made in the songs, stories, and games that characterize Halloween festivities.

Perhaps there can be no better way of presenting this lesson than by the teacher assigning it as a silent reading lesson and then reading it aloud to the class, adding any bit of information that may be necessary to give a rather full introduction to "wee good folk" of storyland.

The teacher may say: "I wish you to read for yourselves this lesson about the Wee Good Folk"—(writing the phrase)—"of whom we shall hear and read a good deal in our talk and stories about Halloween." (Writes *Halloween*.) "We shall read more about elves, brownies and trolls"—(writes *elves, brownies, trolls*)—"than we shall about fairies."

She asks the children to read the lesson through in silence and when they have finished it to answer all the questions on the board in their own words.

Who were the Wee Good Folk? *What about the elves?*
What about the fairies? *What about the brownies?*
What about the trolls? *What about Halloween?*

It is sometimes a good exercise to have pupils take turns at asking each other the questions written on the board.

The teacher may read this lesson and try to make it as nearly as possible "a talk from the book," lifting her eyes and looking at the children as she speaks the sentences she gets from rapid glances at the page.

The little poem on page 19 may be given with this lesson. The picture must be studied and discussed, of course,—who is seen in the picture; what they are doing; which one is standing up; why the boy is kneeling; how much taller the boy must be than the elf, which is "grown up," or as big as he will ever be; what flowers we see; what we mean when we say *where the lilies bloom* and *where the lilies blow*, — two ways of saying the same thing.

Concert reading is not to be indulged in too often, but children are always delighted with this quaint fancy of John Kendrick Bangs and every one in the class will probably beg to read it aloud after he hears his teacher read it. She might make an occasion for reading it aloud the second time and then allow the class to read it in concert.

The list of words at the bottom of page 18 furnishes drill on the sound of the phonogram *ea* in the family *each*, and on *ar* in the family *arm*, and on the terminals *es* and *er*. The words at the bottom of page 19 will emphasize a point in spelling which has already been made; that is, the change of *f* into *v* in forming such plurals as *elves*, *shelves*, *selves*, and *yourselves*, from *elf*, *shelf*, *self*, and *yourself*.

The Magic Hammer, Pages 20-25

In planning this lesson, the teacher will see that, aside from the story interest, which is always the greatest thing

to the child's mind, the big thing, the central thought — or, as Miss Jenkins terms it, "the heart of the story" — is the nobility of gratitude, the fact that "it pays to be kind to others." Even the youngest of the readers will appreciate the fact that Paul was already tired from a hard day's work when he began to count for the elves, also that to stand still and count for the elves all night was very, very tiring. It was not in itself a pleasure, yet Paul did it and did it *gladly*, for he remembered what one of the elves had done for him. The children cannot find the central idea of the story unless they read it thoughtfully more than once.

The following questions written on the board will guide the silent reading for thought:

Read the lesson through to find:

1. *How Paul looked, with whom he lived.*
2. *How Paul felt and what he did one day.*
3. *When Paul waked what he saw.*
4. *Tell Paul's conversation with the elf.*
5. *Where the elf took Paul.*
 - a. *What Paul saw and heard there.*
 - b. *What he did all night.*
6. *What the elf said to Paul.*
 - a. *What he gave to Paul.*
7. *What Paul did after he got the hammer.*

After the class has read the story silently, they may be asked to reproduce it, giving in their own words the answers to the questions above, before reading it orally. If the teacher thinks best, she may have them read the story aloud, following this outline, and omit reproducing it.

When reading page 22 the children will be much interested if the teacher shows them on a yardstick how much "two feet" is, reading again the lines:

"Elves so small
Two feet tall," etc.

This helps the children to visualize the scene described. She may suggest also: "Let me show you how the elves were chanting or singing their counting rime: One, two, three and four, etc." After the teacher speaks the word "seven" she halts suddenly, giving the children the right idea of reading this rime with marked rhythm and an abrupt halt. The teacher may suggest: "Let us all repeat together this counting rime, just as the elves did, and all halt suddenly as soon as we say 'seven' just as if we, like the elves, had forgotten how to count."

After the children have read the story, the teacher may discuss it with them, for the purpose of leading up to the central thought of the story and impressing it upon their minds. How did Paul feel when he went into the woods? Why was he so tired? How else did he feel that day? Why was he so sad? Have you ever seen a hunchback? Did you feel sorry for him? Do you suppose Paul enjoyed standing still and counting all night long for foolish little elves to dance, especially after he had been working hard all day? Why did he do it? Do you suppose Paul knew that the elves would give him something valuable like that magic hammer? No, he didn't know it or even expect it; he thought he had gained a big favor, already. What if Paul had refused to continue counting, after he had grown so tired and so sleepy as he must have been? Would he have become such a happy, prosperous man if he had not received the hammer? Did anyone ever do you a kindness? How did you feel toward him? Did you wish for a chance to do something to help or please him, even though you knew you would get nothing more for doing it? What did you like about the elf who found Paul asleep? What do you like most in Paul?

Probably every child in the class can get every word in the lesson for himself in his silent reading.

After the oral reading of the lesson, a drill on the words on page 21 should emphasize the sound of *au*, in the phonogram *aul*, of *unk*, and the terminals *mer*, *ed* after *ow*.

The drill on the words on page 23 emphasizes the sound of the phonogram *igh* in the family *ight*, the sound of *a* in the phonogram *ance*, the contrasting sounds of *ou* in the phonogram *ount* and in the phonogram *ought*.

Bruin and the Troll, Page 25

Preparatory Talk. — The title of our story to-day is “Bruin and the Troll.” You know what a troll is. Well, “Bruin” — (writes *Bruin*) — “is just another name for bear. Our story will tell us of the strange” — (writes *strange*) — “adventure of a soldier” — (writes *soldier*) — “and his pet bear, which he found in the cold North Country” — (writes *country*) — “when it was a little cub. Have you ever seen a pet bear, or a tame bear? Did you see it march with a make believe gun over its shoulder, and keep time to the drum beats? Did you ever see it dance while its master whistled or sang for it? Our story tells of a bear who could do all this for his master.

The teacher then assigns the silent reading lesson, by telling the class to follow the directions written on the board:

I. The soldier finds the cub.

Read the lines that tell:

1. *Where the soldier found the cub.*
2. *What kind of bear the cub became.*
3. *What the soldier thought of doing and did.*
4. *How the soldier and Bruin spent the days and nights.*

II. Night in the stormy woods.

5. *Where the soldier found himself one night. Describe the storm.*

6. Read the words the soldier spoke to Bruin.
7. Whom the soldier met.
8. Read the words spoken by each in the conversation.

III. In the little house.

9. What the soldier found and did in the little house.
10. What waked the soldier late in the night.
11. Describe the troll. Tell what he had with him.
12. What the troll saw, thought, said, and did.
13. Show how the troll acted as he said this.
14. How the troll waked Bruin — and what Bruin did when he first waked.
15. Describe the battle between Bruin and the troll.
16. Tell how the battle ended and what the soldier said to Bruin.

IV. In the forest again.

17. When the soldier met the woodman again and what he told him.
18. What the woodman did and said.
19. Where the woodman saw the troll. Read the words spoken by the troll and the woodman.
20. What became of the troll.

The foregoing outline will guide the children's silent reading, as well as their oral reproduction of it in their own words, — their books being closed during the reproduction exercises. It may serve also in the oral reading or recitation, as an indication of what each pupil is to read, — where he is to begin and where to stop.

A drill upon the words on page 26 will emphasize the phonogram of the family, *aught*, the soft sound of *a* (short Italian *a*) in the phonogram *ast*, and the terminal *er*. The words on page 33 emphasize the sound of *oi* in the phonograms *oise* and *oisest*, and the terminal *dle*.

The story of "Bruin and the Troll" may be used to good purpose as the material for a dramatization which the children can be led to arrange for themselves by slightly adapting the story. This work of adaptation might take the place of the regular oral reading lesson. The teacher's suggestion of the fun there will be in "playing" the story will be sufficient to arouse the children's enthusiastic coöperation.

She asks: "How many people shall we need to play the story?" (Four.) "Yes. Who are the characters in the story?" She writes, as the children answer:

Characters:

<i>The Soldier</i>	<i>The Troll</i>
<i>The Woodman</i>	<i>Bruin</i>

"Very well, these are the characters for our play or dramatization. You know, in a play the characters talk nearly all the time. Now, look over the story and let us see which of you can tell me the best place in the story for our dramatization to begin."

Acting upon the above hint about the "talking" in a dramatization, some child will be very apt to decide quickly for the class by saying, "Begin at the second paragraph on page 27."

The teacher agrees and asks: "What scene shall we write for this first act of the play? I mean by that, what *place* must we make believe we are showing in our first scene? Read over page 27 and tell me. Yes, you are right, in the woods. But shall we play that it is day, or night, in the woods? What kind of night? Yes, a stormy night. Are all four characters to appear in this first act or scene, that is, do all four of them meet in the woods on this stormy night? Well, which characters appear in this first scene, — that is, on the stormy night in the woods? You are right, only the soldier, Bruin, and the woodman. What

characters talk in Act I, or Scene I? Yes, the soldier and the woodman. Is there anything that will help those who are to act in the play to know where to stand, what to hold, and how to look, while they talk? Yes, the picture will help. Look over the rest of the story and try to find out just when the talking ends in Act I, or in the first scene; that is, does the talking end while it is night in the stormy woods? Yes, the talking in Scene I ends near the bottom of page 29. Who spoke last, and what did he say? Yes, the soldier; he said, 'I should be glad to have some sticks from your bundle.'

"What is the last thing that is done in Act I? Yes, the woodman takes some sticks from his bundle and hands them to the soldier. What five words tell you what the woodman did after he gave the sticks to the soldier? Yes, the words 'and he went his way.' But don't you suppose they said one other thing to each other before they parted? What would you have said? Yes, I think both said, 'Good night.' What must the boy who is acting the part of the woodman do after he gives the soldier some of his sticks and says, 'Good night'? Yes, he leaves the scene; that is, he walks off, passes out of sight. Where is he supposed to go? Yes, to his wife and children at home. Where is the soldier supposed to go with his bear? Yes, to the little house at the foot of the hill. Now we are ready to compose Act I."

The teacher writes the beginning of the play on the board and, by questioning on her part and by silent reading on the part of the children in their search for the "talking parts" (which they give orally when they find them), the following division of the dramatization is put on the board:

*Scene I**Time: A stormy night Place: In the woods**Characters:**The Soldier**The Troll**The Woodman**Bruin*

(The soldier stands holding Bruin's chain with one hand, and a pole with the other hand. The woodman comes walking slowly toward the soldier. He has a bundle of dry sticks on his back. The soldier does not see him at first. He begins to talk to the bear.)

THE SOLDIER: Well, Bruin, I never . . . about.

(The soldier gives a start as he sees the woodman coming toward him.)

THE SOLDIER: I am very glad . . . thanks.

(The woodman stops, looks at the great white bear, and shakes his head.)

THE WOODMAN: That bear would . . . any money.

THE SOLDIER: I can't leave . . . the storm.

(The woodman points to a place in the distance. The soldier looks in the same direction.)

THE WOODMAN: Do you see . . . found it.

THE SOLDIER: What did he do to . . . little house?

THE WOODMAN: Oh, he played . . . is still there.

THE SOLDIER: Well, Bruin and I . . . a fire.

(The soldier holds his pole by resting it on the bear and he holds out his left arm curved to take the sticks, which the woodman gives him.)

THE WOODMAN: Good night.

THE SOLDIER: Good night.

(They both pass out of sight, the soldier leading his bear.)

Scene II

Time: The same night Place: Inside the little house

(The soldier makes a fire with the sticks as he talks to Bruin, who is sitting on his haunches beside him.)

THE SOLDIER: I wish I had something to cook in this fire! Well, I will lie down in the back of the room. You may curl up here by the fire and go to sleep, Bruin.

(They both lie down and are soon fast asleep. Everything is perfectly still. Then the troll comes in, dragging a big heavy bag behind him. He passes the soldier without seeing him; but the soldier wakes and sits up. The troll sees the bear, drops his bag, stands still a minute, then tiptoes up to the bear and stands still looking down at Bruin, and begins to talk in a low tone to himself.)

THE TROLL: My! What a big . . . her home.

(The troll picks up a stick and with it strikes the sleeping bear, who slowly lifts his head, opens his eyes, rolls over and then stands up on his hind feet, snatches the stick from the troll, and sends it spinning to the back of the room. Then Bruin and the troll fight, till the troll snatches off his cap; with it he strikes Bruin in the face and rushes from the room, howling as he runs. The soldier gets up, comes to Bruin and pets him as he speaks.)

THE SOLDIER: Good for you . . . that is in it.

(The soldier opens the bag that the troll left; takes something out of it; sits down with it before the fire, begins to cook it. Bruin sits by him while he cooks the sheep and then eats it. After a little while the soldier leads Bruin away.)

Scene III

Time: The next morning Place: In the same woods

(The woodman meets the soldier and his bear.)

THE SOLDIER: The troll came to the little house last night. When he saw Bruin asleep he took him for your cat. He

began to beat Bruin with a stick of wood from the fire. I wish you might have seen the battle they fought! I guess he thought your cat was a good fighter.

(*The woodman holds his sides and laughs till he shakes.*)

THE WOODMAN: Ha! Ha! So he . . . like Bruin.

THE SOLDIER: Well, good-by.

THE WOODMAN: Good-by to you.

Scene IV

Time: A few days later Place: In the same woods

(*The woodman walking along with a bundle of sticks on his back; the troll sitting up in a tree.*)

THE TROLL: Hi, there, . . . the other night?

THE WOODMAN (*looking up at the troll and laughing aloud*): Ha! Ha! Yes, . . . won't you?

THE TROLL: Six kittens! Then I'm off. (*He jumps down and runs out of sight. Woodman walks off laughing to himself.*)

The Children's Halloween, Pages 34-39

Like the lesson on page 17, this lesson should be first read aloud by the teacher after she has given the preparatory talk. If any teacher happens not to know such facts as the way Halloween originated, how it used to be regarded and celebrated, to what festivities and games it gives rise, etc., she should inform herself by looking up the subject so as to be able to talk intelligently and interestingly to her class about Halloween. In this talk, and before the children read the lesson, the games referred to in the lesson should be described minutely, just how fortunes were tried by little lighted candles in English walnut shells, set afloat in tubs of water; how they told fortunes by dropping melted lead through the open end, or handle end, of a key into the water in a tub or a bucket to see what shapes it would take, etc.

She may arouse great interest in the expected lesson on Halloween by encouraging the pupils to memorize at home some riddle their mothers, grandmothers, or other grown ups might teach them, and which they can ask their classmates to guess. Such riddles, written on the board by the teacher as some child dictates the words, make good reading exercises and add interest and variety to the work in reading. If the pupils read as well as Second Grade children should be able to read, the teacher will not need to read this lesson aloud. Instead, she may put the following directions on the board to guide the pupils' silent reading, or their "study" lesson, as well as their oral reading or recitation:

Read the lesson through so you can tell:

1. *What the Second Grade children wished to do and how they made their Jack-o'-lanterns.* [The teacher will have explained that *Jack o' lantern* means "Jack of the Lantern."]
2. *Tell what they did at May's house, and what they did to begin their surprise when they reached Miss Brooks' house.*
3. *Tell where Miss Brooks took them, how the place looked, and some of the things they saw there.*
4. *Describe the game with walnut shells and lighted candles.*
5. *Describe the game with the melted lead and the key.*
6. *Describe the game with the swinging apples.*
7. *Tell what the children did after playing these games.*
8. *Recite the two riddles that are given in the lesson.*
9. *Recite any other riddles you wish your classmates to guess.*
10. *Describe any other Halloween games you have played.*

The words for drill on page 36 emphasize the sound of *ea* in the phonogram *ead* and the terminal *y*; the sound of *a* (short Italian *a*) in the phonogram *art*, and the terminals *en* and *ened*, and the sound of *igh* in the phonogram *ight*.

The charming little poem on page 40 by a gifted cousin of Father Tabb embodies a fancy as quaint as that of John

Kendrick Bangs' "Little Elf Man." The teacher should read this aloud to the class, and then have them read it in concert with her. If she can set the last stanza to some suitable and familiar tune and sing it with the children, they will enjoy it greatly. This poem closes the second lesson group of the Second Reader.

Autumn Fires, Page 41

Preparatory Discussion. — Robert Louis Stevenson could, as you know, play happily by himself, but he was even happier to have other boys and girls to play with. He tells us in the poem we will read next of some of the good times he had with the boys and girls, his cousins, with whom he often spent the summer in the country, staying until late in the autumn when the farmers were clearing off the land.

How many of you have ever seen a bonfire? What is a bonfire? Who will tell how you make a bonfire? Have you ever helped to build a bonfire? Why do people build bonfires? At what time of the year do they build bonfires? Where do you build them? Do you like to build bonfires? Why? Do you like to watch a bonfire? What do you see besides the red fire as it blazes up? What color is the smoke as it goes trailing, or moving, over the fire? Where does the smoke go? How high does it go up, while most of it keeps together? Do you know what a tower is? Did the smoke of your bonfire look something like a high tower of smoke? That's what we mean when we say anything towers above us: it goes high above our heads.

Where would a bonfire burn best, up on the side of a hill or down in a valley, or *vale*, as we sometimes call a valley? After I have read this poem to you I want you to tell me whether other people besides Louis and the children with him were making bonfires, and what makes you think so?

Teacher reads the entire poem, rereads it by stanzas, and discusses each stanza. She should ask if they can tell which stanza shows what a happy boy Robert Louis Stevenson was and why they think so. She then rereads it again, straight through, while the children close their eyes and try to see the picture in the poem. She may ask the questions below and may expect some such answers as those that are given here.

Whom did you see as I read the poem? Where were they? What were they doing? What were they watching? If you could see the fire, tell how it looked. If you could see the smoke, tell how it looked. What did you see away off in other gardens? What were the children singing?

(Answers) I saw some children in a garden. They were building a bonfire. They were watching the fire and the smoke. The fire was bright and red. The smoke was blue and gray. I saw bonfires away off in other gardens. The children were singing:

“Sing a song of seasons!
Something bright in all!
Flowers in the summer,
Fires in the fall!”

Getting Ready for Thanksgiving, Pages 42-47

This lesson presupposes a knowledge on the pupil's part of certain facts which no teacher should allow her pupils to be ignorant of when they enter the Third Grade.

The teacher should see to it that, before Thanksgiving arrives, her pupils can answer intelligently such questions as the following, based on information which she gives from time to time in her conversation lesson: When was the first Thanksgiving kept? Tell something of this country at that time. What people lived in this country first?

Tell something of how they lived. What people came to this country from far away beyond the sea? Why were these people called the English? Why were they also called Pilgrims? Why did they leave their old homes in England? To what country did they go before they came to this country to live? How did they get here? What can you tell about the ships? How did the Pilgrims live for a while, after reaching the shores of this country? Tell some of the sad things that they experienced after arriving in this country. How did the Indians treat them? Where did the Pilgrims stay until they could build houses to live in? What kind of houses did they build? Tell about the buried corn that the Pilgrims found. Why was this such a great thing for them? Why is maize, or corn, called *Indian corn*? Tell all you can about the first Thanksgiving that the Pilgrims kept. Why did they call it *Thanksgiving*? Tell what they had for the feast, who were the invited guests, how the guests were dressed for the feast, and how the time of feasting and thanksgiving was spent by the Pilgrims and their guests.

If the pupils are as well informed on the subject of Thanksgiving as they should be, they can answer the foregoing questions, writing their answers in short sentences, after having given them orally. Such exercises should compose their language lessons for some time previous to Thanksgiving. Their written answers should be in sets of sentences like those shown in the lesson as the work Miss Brooks' pupils did in telling all they could about Thanksgiving. They can doubtless illustrate their language lessons, also.

As an assignment for the silent reading or study lesson, the teacher may simply say: Read what Miss Brooks said to her pupils and what the different children wrote about Thanksgiving. For the oral reading lesson, one child may

read what Miss Brooks said, and several others may read what the children wrote about Thanksgiving.

Drills upon the words listed on page 44 should emphasize the phonograms *ch*, *tch*, and the terminal *es*. The words on page 47 present a point valuable in spelling.

Though the child should hear and say nothing about rules of spelling, he should be led to notice that certain laws prevail, such as, that the final *e* is dropped and the preceding vowel is doubled when we make such words as *hidden* from *hide*, *written* from *write*, etc.

The Thanksgiving Party, Page 48

The five paragraphs on page 48 describe what is done in so many of our schoolrooms on the last school day before Thanksgiving. No preparation for the development of the lesson is necessary. It is simply an introduction to the stories and other kinds of work that are described here as features of the Thanksgiving time. The teacher may very well read this page aloud to the children.

It is not likely that any pupil in the class does not know the story of "Jack and the Beanstalk." So the teacher would better tell the story in the form given on pages 207-212 of this Manual, and have it retold by the children as part of the language work, until they know it well enough to reproduce it readily. After the pupils have read "How the Fox Traveled," they may read about how Miss Brooks' children worked "Before the Play" getting ready to play "Jack and the Beanstalk."

How the Fox Traveled, Pages 49-50

The subject-matter as well as the wording of this story is so simple that the story can be and should be read without any form of preparatory work by the teacher.

The first exercise should be a silent reading lesson which is, this time, not necessarily a study lesson and should not be called so by the teacher in her assignment. The assignment should be merely a suggestion; as, "Read this story and see if you like it, and whether you think it is a good story to play. If you think it is, you may read it to me in a way that will help us play it."

When the period for the recitation arrives, the teacher may say: "Several of you may take turns at reading the parts of the story that tell what the fox did. Some others may read just the words that the fox spoke and some others may read what was said by the different women whom the fox met. We must find out from this reading who can talk from the book in a way that is most like the talking we wish to hear when we play the story.

"How many women did the fox meet? Yes, five. Did they all talk? Yes, they each spoke a few words. Besides the fox and the five women, who else are found doing things in the story? Yes, the bee, the rooster, the pig, the ox, the dog, and the little boy. Did any of them talk in the story? Yes, the little boy spoke once, but none of the animals did. So we must have some one act and talk for the little boy, and others to act for the bee, the rooster, the pig, the ox, and the dog. We will select these after we show in our reading how to play the story and how the characters talk. Those who are to read the talking parts of the story must always be ready to read at exactly the right time."

The expectation of playing the story will furnish sufficient motive for efforts at expressive reading, and the oral reading of the story will be attended with much interest.

When the children are ready to play the story without their books, they should be allowed to have all the fun (and that will be considerable) that they can get out of it.

One class that dramatized the story declared it was "bushels of fun." The providing of a big "sure enough bag" in the form of a stout sack was their own idea; and, when the strongest boy in the class, as the fox, went dragging along the sack, containing first one and then another classmate as the bumble bee, the rooster, the pig, the ox, the boy, and the dog, the appreciative audience was convulsed with laughter so contagious that the "five women" found it difficult to control their own mirth sufficiently to play their parts. It was also the children's own idea of a way out of the dilemma as to how to show the rooster, the pig, the ox, and the dog, "eating up" their victims. They very quickly made the suggestion that the victims be carried off, "clean out of sight," so that the repeated tragedy of the "eating" might be supposed to take place "behind the scenes." All the other actions of the play were enthusiastically and fully carried out, even to the rapturous eating of the pumpkin pie by the poor little hungry boy, and the careful hiding of him behind the door by the shrewd owner of the dog, even though this last act is not given in the details of the story. This, as well as the lively resistance of each vigorously kicking victim as the fox popped him into the bag, was also the children's own idea, and received delighted applause from the spectators.

Perhaps it may not be necessary, but it will be safer to repeat the caution that one of the hardest things for an enthusiastic teacher to do is to "let the children alone" when problems arise in the matter of arrangements for the dramatization. *If let alone*, the children will use their own judgment; they will be found rich in imagination and in invention when it comes to "let's pretend" or "let's make believe." To do for them things that they can do for themselves, to anticipate results at which they should arrive of their own initiative, is to rob them of valuable opportuni-

ties for the development of their own powers of imagining, of reasoning, and of judging.

The list of words for drill on page 55 emphasizes the sound of the letter *n* before *g*.

Before the Play, Pages 55-58

This lesson, which follows the teacher's telling of "Jack and the Beanstalk," may be regarded as an introduction to the dramatized reading of that story. It is intended to help and encourage pupils in playing stories, by showing them that even the Book Children get ready to play a story just as they themselves do.

To read the lesson intelligently and with interest the pupils must study the picture on page 57. The teacher guides this study and the silent reading by suggestions and questions, thus: "Miss Brooks' children know the story of 'Jack and the Beanstalk' as well as we do. They are getting ready to play it in much the same way that we get ready to play stories. You can see that in the picture on page 57. The children are working and talking together. Look at the top of page 56 and tell me who speaks first as these children talk together before the play. Yes, Carrie speaks first. Let us read silently what she says and then someone may tell me from the book just what she says."

Then the teacher asks, "Who speaks next?" and makes the same suggestion for the silent and oral reading by another child of what Dan says on page 56. The study of the picture now enters into the exercise of silent reading. The teacher says: "Read page 57 and two lines on page 58, studying the picture as you read. Then someone may tell me which child in the picture is Will, which Frank, which Dan, Grace, May, and Carrie. Who can tell me what Will is doing in the picture? Now tell me from the book what he is saying.

Who speaks next? Yes; Grace. What does she say? Tell me from the book.

"Do you see Grace showing the beans? I do not. Who speaks next? Yes, May speaks next. Look at the picture and tell me what May is doing. Yes, she is placing the chairs together. What is she saying? Tell me from the book. Who speaks next? Yes; Frank. Tell me what he says. Is that Frank on the stepladder? No, I'm sure it is not. What is that he has in his hand? Yes, a hammer. Read to see who it is that is saying something about the hammer. Yes; then that is Dan standing on the stepladder with the hammer in his hand and he is talking to Frank. What is Dan saying to Frank? Tell me from the book. Who speaks next? What is Carrie saying? Show me in the picture which is Carrie. Who is opening the box that is to be the make-believe oven? Who speaks next? Yes; Grace. Read to yourself what she is saying this time. Then show me in the picture which is Grace. Tell me from the book what she is saying about that empty picture frame."

Such oral reading as described here will be sufficient. This lesson will have served its purpose and holds no more interest for the children. It has told them what the Book Children did and said before the play.

Jack and the Beanstalk, Pages 58-65

This is intended for a dramatized reading primarily, but the promised permission to play it without the book will prove an incentive to careful and thoughtful reading. So it may be dramatized after it has been read dramatically if the teacher is willing to have it played. During the dramatic reading, the material in *italics* may be treated as indicated at the bottom of page 58 or it may be read orally by the pupils, in lower tones than those used in the

dramatic reading, as answers to questions put by the teacher.

To facilitate a smooth and ready reading of the text, certain pupils should be selected to read the words spoken by Mother, Jack, and the Butcher in Acts I and II and certain others to read in lower tones the matter in italics when the teacher calls for this matter by her questions.

Other children should be selected to take the parts of Jack, the old Woman, and the Giant in Act III and of Jack and Mother in Act IV, and for each of these acts certain other pupils should be selected to read the italicized matter as answers to the teacher's questions, just as in Act I.

As an assignment of the study lesson, nothing more is necessary than the request from the teacher that they read Act I so carefully that they will be able to help each other get ready to play the story by their oral reading. The same may be done for Acts II, III, and IV. These different acts or parts may be read as far apart in point of time as the teacher thinks best, but the class should be able to read the whole lesson in one recitation period.

Before the oral reading of Act I, the teacher says to three pupils: "You are to talk for Mother. Tell from the book what she said. You are to talk for Jack. Tell what he said to Mother. Tell me in a lower voice what Jack does after answering Mother." This last child reads the words in italics: *He throws the rope over the cow's head and drives her along until he meets the butcher.*

In this way the four acts or divisions are read orally, the teacher bringing out the proper emphasis by such questions as, "Do you think Mother spoke so cheerfully as that, when they were without food or money and had to sell the cow, which was just about all they had in the world? How do you think she felt? How do you think she told Jack of their bad plight? Show me how you think she spoke."

Or, "How did Jack say that, as he looked at the beans and thought they were so very beautiful and so wonderful? Show me how he said that." Or, "Don't you think Mother was very angry with that silly boy, Jack, for selling their good milk cow for a few beans? How did she say that? Show me how you think she spoke."

To prepare for the action in the forthcoming play, she may say, "Show me how Mother catches up the beans in her great anger and throws them as far as she can send them. Show me how she throws her apron over her face and head and cries out loud in her grief over the loss of their cow."

The prospect of playing the story just as well and perhaps better than the admired Book Children will prove an incentive to persistent effort at expressive reading and action.

This lesson closes the third group of the Second Reader.

Jack and the Beanstalk

Once there was a poor woman who had one child, a son named Jack. They were very poor. Besides their little house, the only thing they possessed in the world was a little red cow.

At last the woman found that they had nothing to eat and that they must sell the little red cow for money to buy bread and meat. She made up her mind to do this and said to Jack: "We have nothing in the house to eat, Jack. We must sell the cow."

Jack, too, hated to give up their cow, but he said cheerfully, "Very well, Mother, I will drive her to town." So he threw the rope over the cow's head and took her away.

As he was driving the cow along, he met a butcher, who said, "Where are you taking that cow?"

"I'm taking her to town to sell her," said Jack.

"Sell her to me," said the butcher. "I'll give you these wonderful beans for her," and as he said this he showed Jack

his hands full of beans that were of many different bright colors. Jack looked at them and cried, "My, but they *are* beautiful! Here, take the cow and give me the beans."

He handed the rope to the butcher, held out his hat for the beans, and ran back toward his home.

When he came near the house he called out, as he ran: "Oh, Mother! Just look at these wonderful beans! I sold our cow for them. Take them in your apron, Mother!" And he held them out toward her, as he cried, "See, they have all the colors of the rainbow!"

The poor woman could hardly believe her ears.

"What!" she cried. "You sold our cow for a few beans, when we have nothing to eat? You silly, silly boy!"

Catching the beans in her hand she threw them through the open window, as she cried angrily, "There! that's what I'll do with your wonderful beans!" Then she threw her apron over her head and cried out loud. Jack looked toward the open window and said sorrowfully, "Oh, why did you throw my wonderful beans away, Mother?"

His mother took the apron from her face and said, still more angrily, "Don't talk to me! Get to your bed and stay there, you silly, silly boy!" Then she threw her apron over her head again, and, still crying, she left the room. Jack went sadly to his bed and lay there until he fell asleep.

Next morning when he waked, the room seemed very dark. He sat up, rubbed his eyes, looked around the room, and then looked at the window.

"How dark the room is!" he said to himself; "yet it must be morning." Just then he noticed that the thickly growing leaves of a vine were keeping the light from coming through the window, and he exclaimed aloud, "Why, look at those leaves! How do they come to be growing over my window? I will run out and see." He jumped up, ran out and saw a great bean vine growing just outside his

window. He ran toward it and, throwing his head back, tried to see the top of the vine.

"Oh, what a wonderful beanstalk!" he cried. "It is like the trunk of a tree! Why, it's so tall I can't see the top of it!" Then he called out: "Mother! Mother! Come and see this wonderful beanstalk, that is higher than the house."

His mother came running toward the beanstalk, looked up as far as she could see, and cried in amazement:

"Why, how strange! How ever *did* this large plant get here, Jack? I never saw a vine here before."

"It must have come up in the night, Mother, from those beans you threw away. May I climb the beanstalk, Mother? I should like to see how high it goes."

But the poor woman, who had managed in some way to get a little money, said: "Wait, Jack. I am very hungry. Go get something for breakfast, and then you may climb this wonderful beanstalk." Jack ran to do his mother's bidding and she went to make a fire to cook their breakfast.

After the breakfast was eaten, Jack ran to the wonderful beanstalk and began to climb it. Up, up, he went, climbing higher and higher yet, until he was out of his mother's sight, away up in the sky.

At last he got to the top of the wonderful beanstalk and saw stretching before him a strange bare road, full of great stones. Jack was very tired from such a long climb, but he didn't stop to rest long. With hands on hips, he walked along the rocky road and then stopped to look around.

"My!" he said, drawing a deep breath, "how tired I am after climbing that beanstalk! I climbed, and I climbed, and I climbed. And here I am, at last, at the top. What a strange place it is, to be sure! I will walk along this road and see where it goes."

As he was walking along, he saw an old woman standing

in front of a very large house. "What do you want here, boy?" said the woman.

"Something to eat, if you please," said Jack; "I have come a long way, and I am very hungry. Won't you give me some bread?"

"You'd better go away," said the old woman. "A cruel giant lives here. He will eat you up, if he sees you; and he will beat me, if I give you anything. Everything you see here was once mine. But the giant took it all from me."

Just then they heard the sound of heavy walking behind them. The woman turned her head to see who it was and began to tremble all over with fear. "Here comes the giant now!" she whispered excitedly. "Oh, what shall I do?"

Then she pointed to a large brick oven near them and cried in a low voice, "Hide in this oven, boy. There is no fire under it. Jump in!"

Jack quickly hid himself in the oven whence he peeped out at a great, ugly giant, who came walking heavily.

The giant stopped near the oven, and began sniffing the air as he looked around the room.

"Fee, fi, fo, fum! I smell the blood of an Englishman!" said the giant in his terrible voice.

The woman pointed toward a door and said in a frightened voice, "You may smell the blood of that sheep behind the door that you killed for breakfast."

"Well, it may be the sheep's blood," said the giant in a harsh, rough voice. "But go and get my golden harp. I will sit here and count the golden eggs that my hen laid for me. Then you are to go and cook my breakfast. Cook the whole sheep, for I am hungry."

The woman left the room, and the giant sitting down by a table began to take some golden eggs from his pockets, counting them as he laid them down on the table. While he was doing this, he fell asleep and began to snore so loudly

that the house shook. Just then the old woman came in with the harp. When she saw that the giant was asleep, she tiptoed to the oven and whispered to Jack, who started to speak: "Hush-sh-sh! Take this harp, boy. Now get those golden eggs. My hen laid them. Take them and run for your life, but be careful not to wake the giant. If he catches you he will kill you."

"Thank you! Thank you!" said Jack in low tones. He took the harp, climbed out of the oven, tiptoed to the table, and put the golden eggs into his pockets. Then he ran off.

Just as Jack started off, the giant waked with a last big snore and looked on the table for his golden eggs.

"Where are my golden eggs?" he cried at the top of his voice. Then he caught sight of Jack running down the road with his golden harp. "Who is that running off with my harp?" he roared angrily. "Let me catch him, and I'll eat him up." Then he jumped up and ran after Jack, who was just passing out of sight down the road.

Jack reached the top of the beanstalk long before the giant did, and holding the harp under one arm he caught hold of the beanstalk and went sliding down the stalk almost as fast as lightning.

Long before he reached the ground, he shouted to his mother, "Run, Mother! bring me the ax!" His mother caught up the ax and ran with it to the foot of the wonderful beanstalk. As Jack touched the ground, he gave the harp to his mother and then told her to hold out her apron, into which he emptied his pockets of the golden eggs.

Then Jack began to cut down the beanstalk. It soon fell to the ground with a sound like thunder. The giant must have fallen with it and been killed, since he was never seen or heard of again. Jack's mother felt very proud of him as she stood looking down at the wonderful beanstalk stretched upon the ground. She held the golden harp in one hand

and her apron full of golden eggs with the other while she watched Jack, who still held the ax.

"There!" he said, pointing to the beanstalk. "I have cut down the wonderful beanstalk. I just had to do it. If I had not, that giant would have come down and eaten me. It is well for me, Mother, that you heard me call, and that you had the ax ready. How fast I had to slide down that beanstalk!"

"Yes, I am very glad I heard you, Jack. But where did you get these golden eggs, and this beautiful golden harp, that makes such sweet music by itself?"

"I took them from the giant. The old woman told me to do so. I just wish you could have heard that giant snore!"

His mother looked first at the golden harp and then at the golden eggs. "Oh, Jack," she said, in delighted tones, "now we can buy the little red cow again. And we can have a fine new house to live in. These golden eggs will make us rich all our lives."

"Yes, Mother," said Jack, "and the harp will play every day, and we shall be happy, always."

A Real Santa Claus, Pages 66-67

The picture accompanying this poem is suggestive of what the teacher's preparatory talk should be about: old-fashioned, wide fireplaces and chimneys, the belief that Santa Claus traveled down these chimneys, the time-honored custom in this country of hanging stockings by the chimney to hold the gifts left by Santa Claus.

The talk should branch off naturally into the joys of Christmas, the time to which people are looking forward with delightful anticipations. Into this talk the teacher should bring the more serious side of Christmas, the fact that there are hosts of children the world over who never hang

up their stockings, perhaps have no stockings — only poor worn shoes to wear; who never see any pretty toys except as they pass the windows of the toy stores or shops; who never have good things to eat, even at Christmas; who never have any of the merry times that more fortunate children have, but for which they so long that they sometimes dream about them, only to wake in their bare cold rooms and find that it was only a dream.

Without any moralizing or “preaching” in such discussions, the teacher can touch the tender hearts of her pupils and drop many a seed which will later blossom into acts of kindness and true benevolence. She must remember, however, how extremely imaginative and impressionable young children are, and should be careful to keep her suggestions sketchy and give no graphic pictures of misery.

After some such talk, the teacher may return to the study of the picture, and suggest the thought of the poem to be studied in some such way as the following:

“You have told me what you see in this picture and what you think the boy is doing and saying. I think you are right in supposing that the boy is in a comfortable home where he has everything to make him happy. But *I* don’t think he is asking Santa Claus for things he wants himself. I think he is telling Santa Claus that he is hanging up two stockings, one for himself and one to go to another boy he knows—a very poor boy who has no stockings and only the poorest sort of old worn-out shoes.

“I think he is telling Santa about the old chimney in this poor boy’s house down which Santa has never traveled to take gifts to the poor boy. I think he is telling Santa Claus about the room he’d find if he did go down that poor boy’s chimney,—a room all cold and bare, with no soft carpets or rugs on the floors, no thick curtains at the windows, no soft comfortable chairs; he’d see only a broken bed, and he

tells Santa Claus that in that bed he'd see a boy asleep, who is just about the age and size of the one who is talking up the chimney — a poor boy dreaming of the pretty toys he had seen in the windows and which he knew would be given to other boys, dreaming of what a merry Christmas those other children would have, and how it is only when he is dreaming of other children that Christmas ever seems merry. Then this kind little boy begs Santa Claus to stuff the stocking he is hanging for the other boy with all that that boy dreams of, and he says that when the stocking is filled to the brim, *he* will play Santa Claus to the poor boy, that is, he will take the stocking full of gifts to him, and in that way be a real Santa Claus to the poor boy."

The teacher may then say, "I have told you in one way what this boy is saying, but Frank Dempster Sherman, the poet, has told it all in a much more beautiful way. I will read it as he has told it; then you may read it for me, and when you can read it well, you may read it to your parents, who will like it as much as I do."

This poem lacks the swing that characterizes most poetry written for children. It is not an easy poem for children to read aloud unless they are led at the beginning to see that each *two* lines should be read as *one* long line, thus:

"Santa Claus, I hang for you, by our chimney, stockings
two,

One for me and one to go to another boy I know.

There's a chimney in our town you have never traveled
down," etc.

It might be well for the teacher to write the poem on the blackboard as given above, and let the children read it in that form before attempting to read it from the book. Of course, the pupils grasp the central meaning or truth of this poem after the teacher's talk.

If not dwelt upon too long, the appeal which the poem

makes to the sympathy of the children will arouse their best emotions and the desire to become a *real* Santa Claus.

The words listed for drill at the bottom of page 67 emphasize the sound of the letters *au* in the phonogram *ause*, the terminal *ed*, and the *short* sound of *e* before two *r*'s.

Christmas Holidays, Pages 68-69

This lesson embodies the spirit that characterizes the activities of most schoolrooms just before Christmas.

An outline somewhat like the one given below may be written on the board as a guide to the pupil's silent reading of what he is to reproduce later in his own words, or read orally.

- Tell 1. what the children of the Second Grade made;*
- 2. what they were to have;*
- 3. what they were to bring;*
- 4. what the boys were to do and what the girls were to do;*
- 5. how the room and the Christmas tree looked;*
- 6. what the children and their teacher did.*

In this lesson, as in the last, the teacher's unspoken aim should be to awaken in her pupils the true Christmas spirit,—the spirit of giving to those who have little or nothing.

The words listed for drill at the bottom of page 69 emphasize the sound of *ar* in the phonogram, or family, *ark*, also the terminals *en* and *ened*.

The Silver Cones, Pages 70-73

Before having this lesson read, the teacher should find out what the children know of coniferous (cone-bearing) trees, such as the pine, the hemlock, the fir, etc.

An evergreen branch and a cluster of brown cones, with pictures and descriptions of fir trees and their cones, should be displayed by the teacher during the preparatory talk,

before the story is touched upon. There will then be no danger that the children's only conception of "silvered cones upon the Christmas tree" really meant silvered ice cream cones, as was found to be the case when one class was questioned *after* the story had been read!

From such description and pictures, from the real branch and cones, the teacher may naturally and easily pass to a brief description of "the country across the sea," with its great mountains where hardworking miners live, and where the evergreen firs bear loads of dark brown cones, rich with gum and rosin, which make most delightful fires if gathered at the right time and kept for this purpose.

A passing reference should be made to the good Saint Nicholas who does for the boys and girls in that country across the sea what Santa Claus does for our boys and girls.

Then the class is ready for the outline upon the black-board:

Read the lines that tell

1. *about the country across the sea, and what you would see there at Christmas;*
2. *about a poor miner, his wife and little girl.*
3. *Read the lines that tell where Hilda was going, that day before Christmas Eve, and why she was going there;*
4. *what Hilda said to herself;*
5. *whom she saw and what he said;*
6. *what Hilda said and what happened to her;*
7. *what she found when she reached home;*
8. *what Hilda and all the miners said;*
9. *what Hilda did with her cones;*
10. *how the people of that country show that they have never forgotten kind Hilda.*

After the lesson has been read, the teacher may discuss it with the class, as follows: Was the miner who cared for Hilda rich or poor? Was it easy for him to buy her clothes

and food? Was he ever repaid for being kind to the little orphan girl? What if he had said, "I have enough children of my own to care for. Hilda is not akin to me or my family. Why should I work for her? Let someone else take care of her, I shall not do it?"

Does it pay to be kind to those who are poor and helpless?

Was Hilda grateful to the miner who let her live with him? Can you turn again to the lesson and find the lines that tell that Hilda was grateful to the miner? Was Hilda polite as well as grateful? To whom was she polite? Read again the lines that tell that she was polite. What if Hilda had said, "I work at the miner's house; that is enough for me to do. I don't care if his children don't have anything for Christmas"? What if she had spoken rudely to the old white-haired man? She didn't know it was Saint Nicholas talking to her. What if she had felt angry when the big cones began to come down upon her? Do you suppose the story would have ended as it did?

The words listed for drill at the bottom of page 73 emphasize the change of the terminal *y* into *i* before *es* or *ed* is added.

The Wonder Flower, Pages 74-79

The big thing or central truth in this story is evident to the teacher from her first reading of it; it is all that is found in Carl's character,—his love for his home and for his mother, his spirit of self-sacrifice and unselfishness, his determination and bravery.

The teacher can easily lead the pupils to discover for themselves the heart of this story. To do this they must interpret through their own lives the truth taught by the story. In other words, the teacher must connect the heart of this story with the children's own experience, by taking the child into his own life, by asking questions which the child can

only answer by recalling his own past experiences. The teacher may ask: "When you love anyone very much, how do you show it? Yes, by doing the things you know they wish you to do; by helping them in every way you can. But suppose in doing something for one you loved, you placed yourself in great danger,—ran the risk of getting hurt or perhaps killed—would you do it anyway?"

"We are to read to-day about a boy who lived in a country called Switzerland, far away across the sea. The mountains in Switzerland are very, very high and it is dangerous to climb them, especially in winter when they are covered with ice and snow. This little boy was named Carl. He was a shepherd boy; that is, a boy who herded or took care of sheep. No doubt you would like to know what kind of boy Carl was. You may tell me what you think of him after we have finished reading the story."

The story falls naturally into three parts:

- I. Carl's daily life and work.*
- II. Carl's great trouble and his dangerous journey.*
- III. Carl's reward.*

Study of the Lesson. — (The children read silently pages 74 and 75 (*Part I.*). Then the teacher should question them.)

Was Carl a rich boy? How do you know he was poor? What did he and his mother own? What good did the little garden do them? What help to them was a goat? (Took the place of a horse and a cow; goat's milk used by poor people.) Did Carl love his home? Do you think his home was in a beautiful country? What made it beautiful? (Shining river, green forests, high mountains.) Did Carl love these beautiful things? What other beautiful things did he love? Where did he find the beautiful flower growing?

Do you love flowers? Carl loved them more than most of us do. He would rather have had a beautiful rare flower than anything else. By *rare* flower, we mean one not often

seen, one hard to get; one growing in very few places. There are people who will walk miles to get a rare flower, or even to see one. I think Carl must have been like that.

What did Carl do every morning? What did he do all day? I wonder if he were lonely away off there by the river with no one to talk to. Did he have anything besides the sheep to keep him company? What did he have? When night came, what did Carl do?

After he put the rich man's sheep in their fold, where did he go? What is meant by "at the foot of the mountain"?

What did Carl do when he reached his little home?

What about Carl's mother? Why did she have to spin so much? (To make thread out of which to weave clothes and bedclothes for Carl and herself; to make thread to sell.)

Did Carl love his mother very much? Why do you think so? How did he show it? Was there anything else he might have done to show how much he loved her? We shall see about this. You find that Carl and his mother were very poor. Was Carl a happy boy? Why do you think so? (What made him happy, although he was poor and had to work hard, was that he was contented and always helpful to his mother and made her happy.)

Part II: Carl's great trouble and dangerous journey. — (Children read silently pages 76 and 77 and two lines on page 78.)

We have read the happy part of this story, but there is a sad part, too! Carl had a great trouble and he did a very brave thing. I know you'd like to know all about this and I'd like to know what you think of Carl after reading this part of the story.

Were you ever out in the cold when the rain was freezing and the wind blowing as if it would cut your face to pieces? I don't suppose you ever were, at least not for many minutes.

Can you imagine how it feels, or how you would feel, if you had to be out in such weather for hours and hours? Did you ever try to climb a mountain or a very high hill? Do you think you could do it if the hill or mountain were covered with ice and snow? Think how hard it is to walk along on level ground when the wind is blowing very, very hard, and the rain is freezing as it falls upon the ground.

Can you shut your eyes and see Carl climbing the mountain? Can you imagine how he felt as he climbed on and on, up that snow-covered mountain with the wind beating him in the face and almost freezing his hands and feet? Do you suppose that Carl knew before he started what a hard thing he would have to do? Why do you think he knew? (He had lived at the foot of the mountain all his life, had often seen it covered with snow, knew how steep it was.) Who can find the sentence that tells what a dangerous thing Carl was to do? (But the snow was very deep on the mountain, etc.) What might have happened to Carl? (Might fall and kill himself, or freeze to death.) Did he think about himself? What was the one thing he was thinking about? What happened on his way up the mountain which showed that he thought only of getting that plant which would cure his mother? Did he want very much to pick the wonder flower? If he had done so, do you think he would have found the little brown plant? Why would he have been apt to miss it? (Busy watching beautiful flower and caring for it.) Do you believe if he had thought only of himself that he would ever have seen the beautiful flower?

How do you suppose he felt as he hurried down the mountain? What do you think of Carl now? Can you tell in your own words what kind of boy Carl was? Do you think Carl wanted to be rewarded or paid for doing what he did for his mother? What did he want more than anything in the world? (To see his mother well.) Yes, I think he

did. Let us see whether Carl got what he wanted — whether he received a reward for his unselfishness and bravery.

Part III: Carl's reward. — (Children read silently the remainder of page 78 and page 79.)

What was the first reward that Carl received for undertaking this dangerous journey? (Saw wonder flower.) Was he glad to have seen that wonderful flower? Do you suppose many people had seen it? Why not? Read the lines that make you think so. (It blooms only at Christmas time, once every hundred years, etc.) Who were the only people who ever saw it? What do you think is meant by "pure hearts"? How had Carl proved that he had a pure heart?

What was the next reward that Carl received? (Found the brown plant.) What was the third reward Carl received? (Treasures of gold and diamonds.) What was the thing that made Carl happiest of all?

Words for drill at bottom of page 75 emphasize the terminal *tain* (sounds as if written *tin*) and the terminal *er*. Those on page 77 emphasize the sound *ar* and *ge* and the terminals *est* and *ly*. Words for drill at bottom of page 79 emphasize the sound of *ee* and short *ea*, the terminals *ed* and *ure*.

The Christmas Bells, Pages 80-83

Before the children read the story of "The Christmas Bells," they may be well prepared for the mood of this story by the teacher reading — or better, telling — the story of the widow's mite, told so beautifully and simply in Mark xii: 41-44. Also, if the teacher wishes to do so, the children may be given at the language period the story of "The Gift Scale," found in the Plan Book for February 19.

The story of "The Christmas Bells" falls naturally into five short divisions:

- I. The three wonderful bells.*
- II. What the people thought and said about the bells.*
- III. The two little brothers on their way to church.*
- IV. The rich people's altar gifts.*
- V. Why the bells rang.*

Preparatory Talk. — How many of you have ever listened to several different church bells ringing at the same time? It is a very beautiful sound, sometimes. The bells do not all sound alike. Some of the bells — the largest ones — have a deep sound, *Clong! clong! clong!* Others not so large do not make quite so deep a sound. They sound more like *Clang! clang! clang!* and the smallest bells have a clearer, sweeter, lighter sound, more like *Cling! cling! cling!*

Sometimes the church bells are rung on Christmas Day, and it does seem that they should always be rung on that day.

In Spain, a country across the sea, they tell a beautiful story about three wonderful bells — a big bell, a middle-sized bell, and a small bell. These bells hung in the tower of a beautiful church and they used to ring of themselves every Christmas Eve — no one touched them, but all at once they would begin to ring.

After a while they ceased to ring on Christmas Eve. For years and years no sound came from the bells, till, after having been silent for a long, long time, they rang again one Christmas Eve, and this made the people all wonder what caused the bells to ring again. You may read the story and then you will see if you can tell what caused the bells to ring again.

The class may read silently and then reproduce the story, following the outline given below:

- I. The wonderful bells.*
 - (1) Where they hung.*
 - (2) The sound they made.*

- (3) *What the people thought about the bells.* (Here the picture on page 85 should be studied, as it represents the idea of angels ringing the bells of Christmas.)

II. The two little brothers.

- (1) *Where they were going.*
- (2) *What they said to each other.*
- (3) *What they had done all year.*
- (4) *What they had done with their pennies.*
- (5) *What they found in the snow.*
- (6) *What they said to each other and where each went.*

III. The people in the church.

- (1) *What the little brother saw in the church.*
- (2) *What the priest did.*
- (3) *What the king did, the queen, and all the rich people.*

IV. The brothers' altar gift.

- (1) *What the little brother did.*
- (2) *What happened.*
- (3) *What the people cried out.*
- (4) *What the little brother said.*
- (5) *The people wondered why the bells rang.*

After reading the story the children may be allowed to give their own ideas as to why the bells rang.

Having heard the story of the widow's mite, they will naturally apply it to this story.

Christmas Carol, Page 84

The meaning of "angels in heaven" and of "souls on earth" will not be difficult for the children. The teacher uses the phrases in her reference to what beings in heaven are full of praise for Him who came to us at Christmas and why "souls on earth" should sing and rejoice.

This old carol should be read in concert by teacher and pupils and sung if the words have been set to music that the class knows.

The Glad New Year, Page 86

The teacher's talks with the children about the approaching Christmas lead naturally to a discussion of the New Year so soon to follow. It will most probably not be spent in the schoolroom, but will be included in the holidays which the children will spend at home. Therefore, what the teacher says about it will be best said just as the school closes for Christmas and the holidays, or just as soon as the children begin school again after Christmas. Without any "preaching" the teacher should try to arouse in her pupils the feeling that the coming New Year offers a grand opportunity to begin again more hearty striving to do well, to live well, better than ever before; that we should be glad to have another opportunity to make a fresh start; that it is not a time to give way to sadness for any failure we have made during the old year; that the New Year should be a time to gain good for ourselves and to give to others loving thoughts, kind words, and helpful deeds.

In such a talk the teacher may develop such unusual words as *striving*, *thriving*, etc.

The Twelve Months, Pages 87-93

The central idea of this story is found by comparing the characters of the two sisters, the unkindness and rudeness of Katinka compared with the gentleness and politeness of Dobinka. This comparison will grow in the children's minds as they read, and should be more firmly impressed by the closing discussion of the lesson after it has been read. The story falls into two main divisions, with several sub-

divisions of each, which should be developed during the progress of the reading lesson. The main divisions are:

- I. Dobinka's three journeys and their results.
- II. Katinka's journey and its result.

As to preparing the children for reading this lesson, the teacher will have begun to do this incidentally long before the time arrives for the reading. In her "nature talks," or "morning exercises," the teacher will have given the children a pretty clear notion of the four seasons, fall or autumn, winter, spring, and summer.

If the pupils live far in the south, where the characteristics of the four seasons are not so marked as they are farther north, they should be told enough of such phenomena to enable them to visualize the changes of the seasons, and the general appearance of each, such as the snowdrifts that make a white world in the winter; the freshly growing grass that makes the world so green in the spring; the glow of ripening grain and fruits, that give the rich yellow tones of summer; the varied shades of green and yellow and red that are found in the flowers and leaves of autumn.

The names of the months of the year should be known by all children before they are ready for the Second Grade.

The teacher may naturally and easily develop, in her talk just before the reading lesson, the words listed as new for this lesson, as well as the more difficult phrases.

Preparatory Talk. — Suppose we were to dress each month in a long cloak or mantle — (writes *mantle*); of what color should the mantles for the winter months be? Yes, white, *like the snowdrifts*. (Here the teacher may sketch on the blackboard, or show a sketch already made, of three figures in long white robes with hoods. These are to represent the three winter months.)

Of what color should we make the mantles and hoods of the spring months? Yes, green *like the grass in spring*.

(Three figures in mantles and hoods of green may be sketched to show the spring months.)

Of what color should the mantles of the summer months be? Yes, yellow like ripened fruit and *like sheaves of yellow wheat*. (Three figures in yellow mantles and hoods may next be sketched). Of what color should the mantles of the fall be? Yes, red, yellow, and green, *like the leaves of autumn trees*. (The last sketch may show three figures in mantles and hoods showing the autumn colors.)

At certain seasons of the year we expect to find things blooming or growing which we do not find at other seasons. When do flowers bloom? Would it be reasonable to expect to find spring flowers growing out of doors when snow is on the ground? In what season are wild strawberries found growing and ripening? Would it be reasonable to expect to find them ripening in winter?

Suppose someone should send you to find spring flowers or ripe strawberries in the winter woods, or to do something else that you knew you couldn't do, what should you think of such a demand? Shouldn't you think the one who made it was very unreasonable?

You know what it is to be polite. Do you like people who are polite? Are polite people generally kind to other people? Do you think it pays one to be polite and kind? We shall speak of this again after you have read this story.

This is the story of two little Russian girls, — sisters, who had Russian names, of course. They are harder to pronounce than your names, but when I show you how they are pronounced, I think you will like to say them: Do bin ka and Ka tin ka. (Writes the names and pronounces them slowly.)

The two main divisions of the story and their subheads may be written on the board for an exercise in silent reading or for a study lesson as follows:

*I. Dobinka's three journeys and their results.**Read the lines that tell about*

- (1) *the two little girls, Dobinka and Katinka, and their mother;*
- (2) *Katinka's first demand of Dobinka; what they said to each other;*
- (3) *Dobinka's first journey; what she saw; what was said by Dobinka and to Dobinka; what happened; what Dobinka received; what she did with them;*
- (4) *Katinka's second demand of Dobinka; what they said to each other;*
- (5) *Dobinka's second journey; what she saw; what was said to Dobinka and by Dobinka; what happened; what Dobinka received; what she did with them;*
- (6) *Katinka's third demand of Dobinka; what they said to each other;*
- (7) *Dobinka's third journey; what she saw; what was said to Dobinka and by Dobinka; what happened; what Dobinka received: what she did with them.*

*II. Katinka's journey and its results.**Read the lines that tell*

- (1) *what Katinka said and where she went;*
- (2) *what she saw;*
- (3) *what was said to Katinka and by Katinka;*
- (4) *what happened;*
- (5) *what became of Katinka.*

After the oral reading of the story, it should be discussed briefly, somewhat as follows: What kind of girl was Dobinka? How did she treat Katinka? How did she speak to the Twelve Months? What did Dobinka gain by being kind to Katinka and polite to the Twelve Months? (Got the help of the Twelve Months so that she found the violets, the strawberries, and the apples.) What kind of girl was Katinka? What did she lose by being unkind and impolite?

(Lost the help of the Twelve Months; failed to find anything; lost her way home.) Did Katinka deserve her punishment? Why? Is it right that one who does wrong to another should suffer punishment for it?

Of what do you suppose Katinka thought when she was all alone in the wild woods, lost in the darkness of the stormy night? Don't you suppose she thought of how unkind she had been to her sister? I hope she was sorry, don't you?

The Snow, Page 94

As a preparation for reading the poem, the pupils' observations of falling snow should be recalled. If they have had no such actual experiences, the teacher's description of a snowstorm, supplemented by good pictures, must make it all so real to the children that they become able to visualize a snowstorm and ready to enjoy the poem.

The words listed for drill at the bottom of page 94 emphasize the terminals *ly*, *er*, and *est*.

The Eskimos, Pages 95-100

Nature lessons on the animal life of the Far North, with pictures of the life and habits of the white bear, the seal, the walrus, the whale, the reindeer, the Eskimo dog, the polar seabirds, etc., are given in most Second Grades. Through the medium of these pictures and descriptions the pupils should be enabled to visualize the country, rocky, snow-covered land, bare of trees, vines or flowers, and to imagine somewhat the intense cold, the deep snow and thick ice that never melt, the frozen ground that never thaws, and the fierce winds that cut the face and freeze the breath when one ventures out.

The kinds of houses and the furniture, the dress and habits of the Eskimos, should also be described for the children.

The teacher should relate the story of the Arctic day, describing the appearance of the first sunrise after months of darkness, the light that lasts but a minute, the day that is only a minute long, but which, with every return of the sunrise, grows longer and longer until the sun sets no more for weeks and weeks; this is the Eskimo's long day, which is at the same time their summer. She should describe the small delicate flowers, the fresh ripe berries that last only a short time, passing away when the short summertime — the long day — is over; the nights that grow longer and longer as the days grow shorter and shorter, until the long night of winter returns. From these descriptions and from pictures the children may obtain some idea of the brilliant stars that do not set, the bright moon that circles round and round the horizon, neither setting nor rising for weeks, the wonderful and mysterious northern lights that blaze and glow and fade, to flame and fade again during the long winter night.

Such preparation must, of course, be carried on for some time before the pupils are ready to read these pages in their Reader. When they are ready for the study lesson or silent reading, the teacher may give the following outline:

I. Playing Eskimo.

Read the lines that tell

- (1) *what happened one night;*
- (2) *what Miss Brooks did next day;*
- (3) *what the children did at recess.*

II. About the Eskimos.

- (1) *Tell something about the Far North where the Eskimos live.*
- (2) *Of what do Eskimos build their winter houses? their summer homes?*
- (3) *Describe an Eskimo winter home.*
- (4) *Tell what is in an Eskimo's winter house.*
- (5) *How do Eskimos travel?*

- (6) *How do the men spend their time?*
- (7) *On what kind of meat do the Eskimos live?*

III. Eskimo Children.

- (1) *Tell about the Eskimo boys' games and play.*
- (2) *Tell about the Eskimo girls' dolls and their play.*

IV. The Long Day of the Far North.

- (1) *Tell about the time for sunrise.*
- (2) *Tell how the short day grows longer and longer.*
- (3) *Tell what the little Eskimo girls do during the long day.*

V. The Long Night of the Far North.

- (1) *Tell about the sun rising later and later.*
- (2) *What begins then?*
- (3) *Tell about the night as the Eskimos see it in the Far North.*

The Snowbird, Page 101

The snowbird is not so familiar a sight to the children in the south as it is to those in the more northern sections of our country. But everywhere it is a common sight to see little birds hopping about, picking up crumbs of bread or cake or other things scattered on the ground. Teachers everywhere can call their pupils' attention to the eagerness with which the little birds pick up bits of bread, crumbs of cake, etc., the happiness they seem to feel in their freedom to walk about on their little bare feet, which make such pretty, pointed, star-shaped tracks in the soft moist sand, or mud, or snow. The teacher reads the poem aloud before it is read by the class.

The words given for drill at the bottom of page 101 emphasize the changing of the letter *y* into *i* without changing the sound before the terminals *er* and *est*.

Making Valentines; Saint Valentine's Day, Pages 102-104

These two lessons may be treated as parts of the same lesson.

The work described in the first part of the lesson is a kind of hand work done by the pupils in most of our schools before Saint Valentine's Day. Since this is the case, little or no preparation is necessary for the reading of this lesson. The outline on the board may be as follows:

I. Making valentines.

- (1) *When we make valentines;*
- (2) *What each valentine may have on it;*
- (3) *What each valentine should be;*
- (4) *Why we put pictures of birds, butterflies, and flowers on valentines;*
- (5) *When valentines are sent;*
- (6) *About butterflies and birds;*
- (7) *What people once thought about birds on Saint Valentine's Day.*

II. Saint Valentine's Day.

- (1) *Who Saint Valentine was;*
- (2) *Who loved him and why they loved him;*
- (3) *What he did when he became too old to go about;*
- (4) *When we keep his "birthday."*

A Valentine, Page 105

This poem makes a strong appeal to children as the speech of a little brother to his baby sister at Valentine's time.

He calls her "little loveliest lady mine." He asks her what he shall send her for a valentine. He tells her that summer time and flowers are far away, that gloomy old winter is king. (The teacher explains what that means.) He says that flower buds will not bloom, or *blow*, and that the sun will not shine. Then he asks himself what he shall

do for a valentine. He wishes to send a valentine that will tell his little sister of his love for her, his love which is so true. He says he has searched the garden through and through for even a bud to tell of his love so true, but that the buds are asleep and the blossoms are dead. It's cold winter weather and the snow beats down on his head. At last he tells her he gives her all his love, and his heart for a valentine, and as he takes her up in his arms, he calls her again "little loveliest lady mine."

The teacher reads the poem aloud to the children, after which they will enjoy reading it themselves.

Bird Thoughts, Page 106

The pupils who live in the country or in one of the smaller towns are doubtless familiar with and much interested in the hatching of a brood of chicks. They have watched the hen going to and from her nest of straw where lay her increasing treasure of white eggs. They have observed her as she sat brooding those same white eggs, keeping them warm beneath her softly feathered breast; they have hailed with delight the sound of the faint peep of the first chick of the brood to burst its shell, and have listened to the *peck! peck!* of another, unhatched, trying to make its way out of the shell. Country children know something of the life that is imprisoned within each shell. They may have seen the weakling emerge from the shell and then, a downy beautiful little creature, cuddle within the confines of the nest from where it gazes with bright, wondering eyes over the straw rim of the nest into the chicken-yard beyond. Finally they have seen the chicks running behind the mother hen out of the nest, out of the chicken-yard into the roads and fields beyond, out into the world.

But if her class is composed of city children, the teacher

must make up for their lack of experience by talks on the life of a chick, then of a birdling from the time it begins to stir within the eggshell till it flies from the nest into the surrounding leaves of the tree and from there out, beyond the tree, into the world.

Study Discussion. — Then, drawing nearer to the lesson, the teacher puts such questions as the following:

What can the birdling see while it is shut up in that little blue shell? If he wondered at all, he must have wondered what that was all around him, close to him, touching him. That was his world, the only world he had ever known. Of what do you suppose he thought his world was made?

Do you suppose he knew about anything that was outside of the shell? How did he get out of the shell? Where did he find himself then? Do you suppose he liked his new world any better than the other? Of what was the nest made? Of what do you suppose the birdling now thought his world was made? Who were the only people in his world?

What do young birds soon try to do? How far do they fly at first? As the birdling sits on the branch of a tree, surrounded by leaves, of what do you suppose he thinks his world is made?

By and by the birdling flies beyond this tree, out into the world. He is larger and stronger now than when he lived in the nest. Indeed, he is now quite fit for grown-up labors, — fit to fly about and hunt for his own food like other grown-up birds. He sees streams, meadows, hills, fields, gardens, houses, etc., so many different things that he is less able than ever before to tell what his world is made of.

When you were a little baby where did you spend most of your time? (In the cradle.) Don't you suppose the cradle seemed the whole world to you? Then, when you were lifted from the cradle and looked about the room, that that room seemed the world, — until you were carried about the

house, when the house became your world? Who were the only people in your world? After a while, when you had passed your sixth birthday, you went to school. What was your world then? What people were in your world? How is it now? Do you think the world is so small now? What do you know of the world now? How are we like the birdling?

The child is led to get the central thought of this poem by seeing the parallel between his own life and that of the bird. The teacher's concluding question may be for the purpose of pointing out this parallel.

Although all or nearly all poems should be read aloud by the teacher before the class reads them, this poem is one that may well be first read silently by the pupils, who may then answer the following questions, by reading aloud one stanza at a time: Where did the bird live first, and what did he think of the world? (First stanza.) Where did he live next and what did he think of the world? (Second stanza.) What did the bird do one day, and what did he say? (Third stanza.) Then what did he do, and what did he say? (Fourth stanza.)

Grace's Birthday, Page 107

This lesson suggests what a teacher may do to reward or honor the most deserving of her pupils, whose birthdays occur during the school year.

It provides also an occasion for teaching those facts in the life of the poet Longfellow that are most interesting to children of this Grade, and for introducing some of his poems which are most suitable for and interesting to them, among these being "The Children's Hour," "The Wreck of the Hesperus," "Hiawatha's Childhood," "The Windmill," and a few others. These should be read to the children as often as they wish to hear them.

Some of the facts about Longfellow's life that the teacher should impart in her language lessons are condensed in the short sentences found on page 113. The children should be able to give fluently and in full, during the oral language lessons, the incidents condensed in these short sentences.

The list of words given for drill on page 107 emphasizes the phonogram *ear* as it sounds before the letter *n*; also the terminal *ed*.

The People's Bell, Pages 108-112

In planning this lesson, the teacher will find that this story falls into the following divisions:

- I. The wise king and the beautiful bell.*
 - (1) *Where the bell was hung.*
 - (2) *How it was to be rung.*
- II. The people and the king.*
 - (1) *What the people said.*
 - (2) *What the king said.*
 - (3) *What the bell did for the people.*
- III. The old rope and the new rope.*
 - (1) *How the rope was worn out.*
 - (2) *How the old rope was replaced.*
- IV. The rich knight and his horse.*
 - (1) *How the knight had changed.*
 - (2) *How his horse had served him.*
 - (3) *What he said and did about his horse.*
- V. The horse and the bell.*
 - (1) *How the horse came to ring the bell.*
 - (2) *What the bell seemed to say.*
- VI. The judges and the horse.*
 - (1) *The judges hear the bell.*
 - (2) *They go to the tower.*
 - (3) *They find the starving horse.*
 - (4) *They hear of the knight's cruelty.*

VII. The judges and the knight.(1) *The judges' verdict.**VIII. The knight's shame and the people's joy.*

This outline may be placed on the board for guidance in a silent reading lesson, or in a study lesson, and may also guide the oral reading.

If the children cannot at first represent in their oral reading the words that the bell seemed to say, the teacher should read that part of the story aloud, imitating as nearly as possible the sound of a bell ringing slowly.

All children have a deep sense of justice and most of them feel a quick sympathy for those that are wronged. The teacher will find it an easy matter to lead them in the closing discussion to express their sympathy for the faithful horse and condemnation of the cruel and ungrateful knight.

The list of words given for drill at the bottom of page 112 emphasizes the fact that *a* “tells its name” at the end of a syllable. The terminal *ble* is also emphasized in this exercise.

The Children's Poet; The Windmill, Pages 113-114

The first of these lessons indicates what the pupils of this Grade should be able to tell and to write about Longfellow after having completed the prescribed work.

The children have learned about the windmills of Holland in their Thanksgiving lesson, that told how the Pilgrims stayed with the kind Dutch people before coming to the New World. Longfellow's poem, “The Windmill,” is given here for memorizing, but the class must have a clear understanding of the words even before they hear the poem read or try to memorize it.

By showing pictures of windmills and telling about the uses to which they are put, the teacher can make the class ready for the poem. She can then secure intelligent answers

to her questions: What do we mean by *behold*? Why does the windmill call itself a giant? What is a tower? In what way does a windmill resemble a tower? What part of the windmill is called "granite jaws"? What do these "granite jaws" do? Into what do they grind the maize, or corn, or wheat, or rye? How can the windmills look down over the farms? What is meant by "the harvest that is to be"? How can the windmill "fling its arms to the air"? What are its arms? Tell in what way "the harvest that is to be" can be all for the windmill.

The Wind, Page 115

In preparation for this lesson, the pupils' own observations of the wind at different times should be consulted. They have seen the effect of the wind when it comes sweeping "very fast" through the tall trees, blowing loud blasts, and sometimes making a sound like a loud roar. At such times one is glad to get into the quiet of the house and shut the windows and the doors.

They have observed the wind at other times when it was merely a breeze, blowing softly, moving the leaves of the trees and the flowers gently, as if playing with them, just as a sweet gentle child plays with a flower.

All this is to be brought out by the teacher's questions, whereupon the class will be ready to read the poem.

The words given for drill at the bottom of page 115 emphasize the soft sound of *a* (the short Italian *a*) in the phonogram *ast*, also the phonogram *ild*, the sound of the letters *ou* in the phonogram *oud* and the terminal *ow*.

The Doll Show, Pages 116-117

The lesson picture and the teacher's talks about the children of other lands, particularly of Japan, must form the

basis of preparation for reading this lesson. After such talks from the teacher, the children can readily pick out in the picture the Dutch doll, the Japanese doll, the Eskimo, the African, etc. The teacher may perhaps find it necessary to tell that the doll in the wide hoop-skirt is the very old doll that was brought by Carrie and that it is owned and cherished by Carrie's mother for the sake of Carrie's grandmother, to whom the doll once belonged. An appeal to their own experience, a reference to their own home treasures, will make clear to the pupils what is meant by keeping anything for someone's "sake," also the expression "for old sake's sake." The teacher should tell about the great Feast of Dolls that the little Japanese girls observe every March.

The pupils will enjoy reading about the doll show and will feel a thrill of pleasurable anticipation and ambition at the words, "The Second Grade children will soon be reading about the children in far-away countries"; for they will know this means that the Second Grade pupils will soon become Third Grade pupils.

The Lost Doll, Page 118

The teacher should tell the children something of the poet Charles Kingsley, who wrote this poem, and something of the wide heaths which were so familiar to him.

One teacher, whose pupils love this poem almost more than any other, conceived the idea of telling the pupils just how she believed the poet came to write this poem, and she succeeded both in making the poem very real to the children and in developing in them a genuine love for it.

A Successful Preparatory Talk. — She told them first some of the charming things about Kingsley which are sure to interest children, and then she said, "I believe I know just how he came to write this poem! I fancy it was this way:

One day he heard a lady talking to some children whom she kept calling ‘dears.’ She was telling them about a sweet little doll she once owned when she was a little girl. She said it was a doll with cheeks so red and white and hair so charmingly curled that she thought it was the prettiest doll in the world.

“Then this lady told the children about losing this doll one day as she played on the heath, and about crying for the lost doll for more than a week, crying because she never could find where the doll lay.

“Then she told them about finding the poor little doll one day as she played on the heath. She said that the folks who saw her poor doll said that she was terribly changed; for the paint on her face was all washed away by the dew and the rain, and her arms had been trodden off by the cows, and her hair was straight and not the least bit curled. Yet, this lady said, for all that, she loved the old doll, and was rejoiced at finding her again; she said, that ‘for old sake’s sake’ she was still the prettiest doll in the world. She meant she loved the old doll, for the sake of, or because of, the happy times she had had playing with and loving her in the past.

“I fancy that as the poet heard this lady talking to the children, calling them all ‘dears,’ he thought he’d like to put into poetry what she said,—put it all into a poem. So here it is. Listen while I read it and then you may read it to each other.”

The words given for drill at the bottom of page 118 emphasize the fact that, when there are two *r*’s after *e*, the letter *e* is not blended with the letter *r* making the sound *er*, but is sounded separately and has its own regular short sound.

The Brave Tin Soldier, Pages 119–124

The setting of this story is perfectly natural and familiar to the children. A little boy is playing with his toys on his

birthday. At night he goes to bed and his toys come alive. It requires no great effort of the imagination on the part of the children to make the experience of the tin soldier seem real; and they follow with intense interest the course of the story,—the tin soldier's fall from the window, his journey down the drainpipe, his imprisonment within the fish, his adventure which lands him in the place from which he started,—the children's playroom.

As the class reads of these adventures and hardships of the little tin soldier, his heroism shines out through them all as a distinct reality.

Preparatory Talk.—The teacher may preface the reading of the story with some such talk as the following:

Children, this story was written by Hans Christian Andersen, a man who loved children and who wrote stories for them which they loved very much. I think you will like this one. Hans Andersen called it "The Brave Tin Soldier." As we read the story we shall see whether or not this is a good name for the story. As we read, let us see how the tin soldier proved that he was brave. When we come to any part that shows that the tin soldier was brave, let us stop and talk a little about it, and then we may write down what we find out about this.

The assignment for the silent reading may be as follows:

Read the part that tells

1. *what the little boy was given on his birthday;*
2. *what the little boy did when it began to grow dark;*
3. *what happened as the clock struck midnight;*
4. *what the little boy did next morning;*
5. *what happened early on the morning after this;*
6. *what happened to the soldier in the drainpipe;*
7. *what happened to the soldier in the sea;*
8. *where the soldier next found himself;*

9. *what the boy said and did;*
10. *what became of the tin soldier and the little dancer.*

In the answer to the leading question or problem stated at the beginning of the lesson — how the tin soldier proved that he was brave — the children will notice the following:

- (1) Soldier had but one leg, yet stood as firmly as the others;
- (2) Didn't cry when he fell from the window, but held on to his gun;
- (3) Made no sound in the dark drainpipe, but still held on to his gun;
- (4) When the fish swallowed him, he said cheerfully, "This is the darkest place I've been in yet";
- (5) Even when he fell into the fire he made no outcry.

After the oral reading, the teacher may ask the class questions on what they've read, such as: Do you think the soldier had a hard time? Was there anything to make him happy? (He loved to look at the little dancer, who looked back at him and smiled.) Did anyone else appreciate the tin soldier? Are you pleased with the way the story ends?

The words given for drill at bottom of page 124 emphasize the terminals *ow* and *owed*.

Windy Nights; The Black Horseman, Pages 125-127

The poem "Windy Nights" and the story of "The Black Horseman" are very closely connected in thought, so closely that they may be given as two parts of one lesson, if the teacher desires to do so. Indeed, the story of "The Black Horseman" may well be *told* as a preparation for the reading of the lesson.

Preparatory Talk. — The children's experiences — if there are any — are first brought out, and then the story is told. The teacher leads the children to recall their experiences of

windy nights, thus: How many of you have ever been awake late at night, when the skies were so dark and cloudy that the moon and the stars seemed to have set, could not be seen at all; when the wind was blowing with a deep noise that sounded like singing,— or something else than the wind?

Robert Louis Stevenson, of whom you have heard so much, and some of whose poems you have read, used to lie awake until very late on such nights. In fact, he was often awake all the night long when he was a little boy; for he was sick a great deal of the time. He would lie through the long dark hours, listening to the wind that was so high, that was bending the trees till they sounded as if they were crying aloud, and was tossing the ships that were out upon the sea, as Robert knew. As he listened to the wind he recalled the stories that had been told to him by his mother and the good gentle Alison Cunningham who nursed him when he was sick and played with him when he was well.

One of these stories was "The Black Horseman," the story of a tall man on a great black horse who went galloping about over the world on nights that were dark and windy and stormy. He was galloping about to find and punish those who had done wicked deeds. Good children never saw him and had no reason to fear him, but they often heard the sound of his black horse galloping, galloping, galloping,— going with the wind.

When Robert heard the sound of the high winds at night he'd say, "There goes the black horseman galloping, galloping by. Why does he gallop and gallop about?"

Should you like to hear the story of "The Black Horseman"? Then I'll tell it to you, and I'll read you the poem that Robert Louis Stevenson wrote about the windy nights. Afterwards you may read it and the story. When you can read them both well, you may read them to your parents at home, so as to make them enjoy both.

The teacher then tells the story of "The Black Horseman" and reads aloud the poem "Windy Nights." In telling the story the teacher must make clear the meaning of such phrases as *dumb creatures, rushing blast, great black steed, long black mantle*, etc.

Whether the pupils read the poem or the story *first* does not much matter,—just so long as they *close* with the reading of the poem.

Easter; The Rabbit and the Easter Eggs, Pages 128-131

These lessons are really two parts of one story.

The only preparation needed for reading the lesson is a talk with the children about what they do at Easter, what they see in toyshop windows, and what they have at Easter.

Then the problems given to the children to solve may be: How did the custom of dyeing Easter eggs come about? Why do we always see the pictures of rabbits and toy rabbits with the eggs and chicks at Easter?

The questions guiding the pupils in the study lesson may be as follows: How did the Second Grade children get ready for Easter? Where did they go and what did they do on one of the Easter holidays?

What is a famine? Tell about one in a country beyond the sea. What about Easter Sunday in that country?

As Easter Sunday drew near, how did the mothers feel? What did they say? What thought came to one mother? What did she say to the other mothers?

Tell about the next Easter Sunday.

Now can you tell how the custom of dyeing Easter eggs came about? Do you know why we have toys and pictures of rabbits at Easter time?

In the April Rain; Arbor Day, Pages 132-133

Arbor Day and Bird Day should be celebrated every year in all our schools. There are schools that observe these days as regularly as they keep Thanksgiving Day, but not so many do this as should. One teacher can sometimes influence the whole school to observe these days simply by taking the lead with her own class of children.

The two should be combined. One can scarcely think of trees without thinking also of birds. Besides the planting of a tiny tree on the school grounds each year, there should be talks by the teacher, and stories, poems, and songs by the children, about trees and birds.

In reading about how the Book Children kept these days, the pupils who are reading this book may be fired with an ambition to do the same things, especially if the teacher's preparatory talk has been enthusiastic and inspiring.

"In the April Rain" is a type of the poems about birds which may be selected for Bird Day, and "Apple-seed John" and "Why the Evergreen Trees Keep Their Leaves" are types of the stories that may be read and told.

The pupils will, by this time, be perfectly familiar with the robin, having had several lessons, poems, and stories about this bird. The ideas in the poem are perfectly familiar, and the wording is quite simple, the phrase *building sites* being the only one that may need an explanation.

The following may be given as suggestive for the study of the lesson on Arbor Day: (1) Tell what the children do to celebrate Arbor Day; (2) Tell what they do to make it Bird Day as well as Arbor Day.

Apple-seed John, Pages 134-135

No special preparation for this lesson is necessary, except to direct the children's thoughts to the beautiful appearance

of an apple tree in bloom, its usefulness in giving shade and still greater usefulness in bearing its valuable fruit. A practical truth that the teacher may impress is that many a barren and ugly back lot or yard may be made both attractive and valuable by planting it with apple trees.

The outline for study may be:

1. *Tell what the old man wished to do, what he said to himself.*
2. *Tell what he thought of one day and what he said to himself then.*
3. *Tell what he did after this thought came to him.*
4. *Tell about Apple-seed John and the children.*
5. *Tell what the people said to him and why they said it.*
6. *What was always the old man's answer?*
7. *When people laughed at him, how did Apple-seed John take it and what did he say?*

After the reading is done, the children may be asked: "What do you think of Apple-seed John? Can you think of anything you might do to make some places more beautiful and some people happier?"

Why the Evergreen Trees Keep Their Leaves, Pages 136-139

This is a nature selection and presupposes a knowledge of certain facts on the part of the children essential to a full appreciation of the story. If such facts have not been taught by the teacher in previous nature study lessons, they must be brought into the preparation for the reading lesson.

These facts are:

- (1) The migration of most birds to a warmer climate.
 - (a) Why they go.
 - (b) What would befall them if they did not go.
 - (c) Where the birds that remain find shelter.

(2) The difference between the trees that become bare by shedding their leaves and those that keep their leaves all the year round.

(3) The different appearance of the birch, the oak, and the willow. (Pictures of these trees should be shown and descriptions of them should be given by the teacher, unless the trees themselves can be shown.)

The ethical teaching of the story is obvious: deserved reward of unselfishness and just punishment of selfishness.

The teacher's outline on the board will follow the main happenings of the story.

1. *Little bird breaks wing; cannot fly away with other birds.*
2. *Bird goes to the beautiful birch tree for shelter; is refused.*
3. *Goes to the great oak; is refused.*
4. *Goes to the gentle willow; is refused.*
5. *Bird is called by the spruce, who offers shelter; the pine and the fir offer added protection against the North Wind.*
6. *North Wind and Frost King take from birch, oak, and willow all their leaves.*
7. *Spruce, pine, and fir trees allowed to keep their leaves as reward for kindness to crippled bird.*

This story may be worked out in detail as a "silent reading lesson." The pupils read to find answers to the teacher's questions and then give in their own words the substance of what they have read. Or, if the teacher prefers, the class may use these questions in a *study lesson* and afterwards answer from the book; that is, they will read the required lines orally. In this latter case the teacher will say: "Find in the first paragraph what time of the year it was when this story begins. What had become of most of the birds? What had happened to one little bird?" (Children read silently the first two short paragraphs.)

Then the teacher reads aloud: "And now he was all alone in the cold world of frost and snow.

"Let us see to whom he goes for help. Find what he thought or said to himself, to whom he went for help, and what happened." (Child reads about the birch tree.) "Find what the bird said to himself, to whom he went next, and what they said to each other." (Child reads about the oak tree.) "Find what the little bird said to himself after this, to whom he went for help and what they said to each other." (Child reads about willow tree.) "Find who was heard calling to the little bird and what they said to each other." (Child reads about the spruce tree.) "Find who else offered to help the bird and what they said." (Child reads about pine and fir trees.) "Find who came into the forest and what they did to the birch, the oak, and the willow. Find what the Frost King and the North Wind said, and what they did for the spruce, the pine, and the fir trees."

The story ends in a way that is very satisfying to the child's sense of justice, and his gratification is great that reward was bestowed for kindness shown to one in trouble and that selfishness was punished.

The teacher should draw from the children their own individual views on such matters as the following: "Why couldn't the birch tree help the little bird? Would it have hurt her pale green leaves and little buds for her to have sheltered the bird? Why wouldn't the great oak help the little bird? Would it have hurt its growing acorns for him to have helped the little bird? Why wouldn't the willow help the little bird? Could she not have rested and at the same time have sheltered the little bird? What do you think of the birch, the oak, and the willow trees?" (Selfish.) "Did the little bird have to ask the spruce for shelter and the pine and the fir for protection? What do you think of the

spruce, the pine, and the fir trees?" (Kind, unselfish.) "What happened to the birch, the oak, and the willow? Why didn't the same thing happen to the spruce, the pine, and the fir trees? Does it pay to show kindness to those who are in trouble? What do you think was the very best part of this story?"

The Plant; The School Garden, Pages 140-142

Just as the poem "In the April Rain" and the lesson on Arbor Day were taken together, so the poem "The Plant" and the "School Garden" may be treated as two parts of one lesson. The purpose here is similar to the one in that lesson.

Whenever at all possible, there should be a school garden connected with the school itself. Perhaps the utilitarian side of this phase of school work is being emphasized, just now, at the expense of its more aesthetic and ethical side. Flowers, rather than vegetables, make for the cultural value of such work, and should be as much if not more emphasized than vegetable productions.

Poems, songs, and stories should be connected with the work based on the school garden. Flowers are naturally connected with music and poetry. A line of nature study runs side by side with these poems, songs, and stories about flowers. For instance, as a preparation for the little poem in this lesson, "The Plant," the teacher develops the thought of the little plant that is living unseen in the heart of every seed. It is there, alive, but it is fast asleep before it is put into the ground,—buried deep in the ground, and even after it is buried in the ground, it is still fast asleep until the warm sun has shone down upon the ground and the rain has fallen where the seed lies buried. All that time the sunshine seems to be calling to the little plant in the heart of the seed, "Wake! wake and creep to the light!" and the patter of the

bright raindrops is like a voice saying, "Wake, wake!" until at last the little plant in the heart of the seed seems to hear those voices; for it begins to wake, then to stretch and grow and rise upward, out of the darkness, as if it wished to see "what the wonderful outside world might be."

The pupils will enjoy the poem all the more from having received this thought of the life and activity of the little plant that lies asleep in the heart of the seed.

The words given for drill at the bottom of page 140 emphasize the fact that *or* after the letter *w* has the sound of *ur*.

The Flowers and the Fairies, Pages 142-145

This lesson presupposes on the part of the children a knowledge of certain facts of nature without which many poems and stories and much of fairylore itself must be unappreciated. If the children have not had these facts developed in previous nature study lessons or talks, the teacher must give them as a part of the preparation for the reading lessons. For instance, the children should be familiar (1) with the appearance and habits of bats, which figure in so many of the more romantic stories of the night time; (2) with the appearance and habits of the large beautiful moths which fly at night; (3) with the pretty little red beetle called the "lady bird" or "lady bug"; (4) with the appearance and habits of the larvæ, or young, of a certain species of the fire-fly or "lightning bug," which are found in the country, the larvæ emitting a greenish light as bright as that of the European glowworm,—being really as much of a glowworm as that found in Europe and known as the glowworm. The children should know about the mushrooms and toadstools that spring up in one night, like things of magic, where a few hours before nothing of the kind was to be seen.

Such facts, as well as the stories of fairyland, should be

at the tip of every teacher's tongue. Real nature study and a close acquaintance with the lore of fairyland help more in teaching than is generally realized.

If the children know such facts of nature and have journeyed often to fairyland and there have met Queen Mab and King Oberon with their fairy attendants, they will enjoy reading this lesson.

The Story of Clytie, Pages 145-148

In planning this lesson, the teacher will see at once that certain objects and phenomena must be made clear to the pupils' minds if they are to understand and appreciate, or even fully enjoy, this pretty story. From even a hurried first reading of the story, the teacher will decide that she must talk with her pupils about: The sea, its waves, its rocky bottom, its caves and grottoes with their floor of glittering sand, its shells of shapes and sizes varying from tiny ones to those more than a foot in diameter, its pearls, its lace-like sea ferns, sea mosses and seaweed, its groves of pink and white coral, etc. She must call attention to the apparent movement of the sun across the sky, from its rising to its setting. She must try to help the children that have never seen it visualize the sun rising from the waves and sinking again into the ocean at the time of its setting.

Great indeed would be the power of the teacher who could do all this for the children merely by talking to them. She could not do it, talk she ever so clearly, simply, and graphically, and thoroughly foolish would be the teacher who attempted it. She must have pictures of the ocean, the best and truest she can find; for perhaps only a few, if any, of the class will have seen the ocean itself. She must have shells to lay before the class. She should have pressed specimens of sea ferns and sea moss, also specimens of coral, pink,

white, and red, if possible. All these objects must be supplemented by pictures and vivid descriptions. The pupils' daily observation of the sun should be turned to account.

She must show to the class the growing sunflower if possible, or, in lieu of the real plant, its picture. She must tell them of this flower's habit of turning its face toward the sun, turning slowly from the east upward to face the zenith and then drooping toward the west, following the sun in its daily course across the heavens.

In her search for the ethical truth in this story, the teacher will find it to be one of deep import to the young reader,—perhaps too deep, too psychological, for young children, as some teachers think. But the teaching here will not seem "too deep" to the teacher who can convey great truths in simple ways.

No greater, simpler truth can be given to children than that by keeping our thoughts, our mental gaze, upon the Holy One, and by ardently longing to be like Him, we shall be changed, gradually becoming more like Him upon whom our gaze is fixed. It is a great religious truth, taught by a heathen myth. It is possible to bring home to the children the great truth that this story may be made to teach, entirely without "preaching." But whether any particular teacher can do this must be left to the judgment of the teacher herself.

The outline given for study may be:

1. *Who Clytie was, how she looked and dressed.*
2. *Where Clytie's home was, how it looked and what was in it.*
3. *In what Clytie slept and how she traveled over the sea.*
4. *Where Clytie had never been and what she had never seen.*
5. *What happened to Clytie one night and where she found herself next morning.*
6. *What she said, what she did, until it was time to return to her home.*

7. *What she did all next day and what she longed to be.*
8. *What happened to Clytie at last.*

Seed Friends, Page 149

The ideal preparation for this poem is a nature lesson or talk on seeds. In such a lesson the little brown seeds of the poppy and the seeds of the sunflower should be shown to the children. It may be possible to show the blooms of the poppy and the sunflower. If not, good pictures of the flowers should be shown and the plants clearly described by the teacher, who should try to emphasize the wonder of the change that takes place when, from one hard, brown, dead-looking seed, there bursts the tiny green plant of the sunflower, which promptly starts to grow upward, and soon rears its crown of golden disks high above the ground! While, from the other little brown seed, which has lain so cozily in the ground, side by side with the sunflower seed, there bursts the slender green plant of the poppy, which also starts upward, but stops only a short distance above the ground to hold out its delicate cups of red or white blossoms to the dew and the bees. In this poem the poppy does all the audible talking. We are not given the reply of the sunflower, which brings from the poppy the exclamation, "What! you are a sunflower!" and which causes the poppy's disappointment that its lowly blooms will be far below the gorgeous lofty blooms of its little companion seed.

But its words show that no envy fills the little poppy. A desire to be sociable and kindly is shown in its promise to the lofty sunflower to send all the bees — those visitors welcomed by all flowers — up to kiss the sunflower, and in its gentle farewell, "Little brown brother, good-by!"

The lesson taught by this beautiful poem is too obvious to need mention here.

The May Baskets, Pages 150-151

This lesson, like those on pages 34, 42, 48, 68, 95, 102, 107, 116, 128, 133, and 142, is intended to arouse in the young readers a deeper interest in the activities of their own school-rooms, to make those activities a source of pleasure, approaching, if not equaling, that obtained from reading the unreal and romantic fairy tale.

The glory of the wild flowers bursts upon some sections of the country before the month of May, and the teachers of those sections will probably find that April is the month in which the children thrill with delight over the first profusion of wild flowers. In that case the making of wild-flower baskets from cardboard should be a feature of the month's handwork, and the study of the wild flowers of the section a part of the nature work.

The pretty custom of hanging baskets at the doors of those who are "shut-in" or who are too hard at work to find time to go to the woods is one to be encouraged. But with it should go the earnest caution against the wanton destruction of the beautiful green growing treasures of the wood. The children who have been trained to leave all that they really do not need of the wild flowers have gained a self-control that is a power and an appreciation of nature's gifts which will be valuable in all after life.

Much of such true teaching may be done, as well as the telling of midsummer fairy tales, by the teacher who goes with her pupils for a few happy hours in the summer woods.

The Little Girl Who Wanted the Stars, Pages 152-156

No preparation is needed for the reading of this old Scotch folk tale, unless it be to show pictures of the old mill with its busy wheels, and call to the children's mind the star-like appearance, on the surface of the water, of the water drops

scattered by the mill wheel, and the star-like sparkle of the dew drops on the grass.

The outline given for the lesson may be as follows:

1. *What did the little girl cry for? What did she do one day?*
2. *Tell what she came to first, what they said to each other, and what the little girl did.*
3. *Tell what she went to next, what they said to each other, and what the little girl did.*
4. *Tell what time of the year this was and what the place was in which the little girl rested.*
5. *Tell what the little girl saw when night came in the meadow, what was said and done there.*
6. *Tell what the little girl did next day, whom she met, what was said and done.*
7. *Tell what place the little girl came to next, whom she met there, what was said and done.*
8. *Tell what the little girl did and where she found herself at last.*

At the close of the lesson, the teacher may ask: "What do you think of that little girl? Why do you think she was foolish? Did you ever spend any time wishing and fretting for things you could not get? What do you think is meant by the words, 'She found herself right in the middle of her bed at home?' Are you glad it was all a dream? Do you suppose the little girl kept up her crying for the stars after she had that dream?"

About the Fairies, Page 157

Perhaps only few children in the class have seen the flowers that are called bluebells. If so, pictures should be shown and the flower described to the class. They know what grass stalks are. They should know as well what is meant by bluebottles, glowworms, and crickets.

As a general rule it is better in teaching a poem to have each child read the entire poem. But there are a few poems which may be read in separate parts by different pupils, after the teacher has read the poem aloud as a whole.

This poem, "About the Fairies," may be read aloud by as many as ten pupils, each taking one part, as follows:

FIRST CHILD: Pray, where are the bluebells gone
That lately bloomed in the wood?

SECOND CHILD: Why, the fairies have each taken one
And put it on for a hood.

Two other children may read the second, and two others the third stanza. The four statements made in the last stanza may be read by four children, each child reading one.

Mabel's Midsummer Day, Pages 158-164

Guiding Outline. — The outline for this story may be as follows:

1. *The little girl Mabel.*
2. *What Mabel was to do for her grandmother.*
3. *What Mabel was not to do.*
 - (a) *In the lonesome glen,*
 - (b) *At the Lady's Well,*
 - (c) *In the Brownies' wood.*
4. *Mabel's promise to her mother.*
5. *What Mabel did at her grandmother's.*
6. *Where her grandmother sent her first and what Mabel saw and heard at the Lady's Well.*
7. *Where her grandmother sent her next and what Mabel saw and heard in the Brownies' wood.*
8. *Where her grandmother sent her next, and what Mabel saw and heard in the lonesome glen.*
9. *What Mabel did and had all her life after that Midsummer Day.*

It will not be difficult to lead the class to see the central truth of the story, which is the beauty of an obedient will and a loving heart.

After the story has been read, it may be worked over by teacher and pupils together into a dramatization. With the acknowledged purpose of dramatizing the story, the teacher may write questions on the board whose answers can only be found by a second silent reading.

Dramatization. — Read the story again.

Find what characters are in the story. (Mabel, Mother, Grandmother, spiteful Brownies, Fairy Lady, and other fairies.) We read about Mabel in what place first? (At her own home.) In what place next? (At her grandmother's.) In what three places after that? (At the Lady's Well; in the Brownies' wood; in the lonesome glen.)

Who talks most in this story? (Mother.)

Who talks least? (Mabel.)

Who else talks in the story? (Grandmother, Brownies, Fairy Lady, and other fairies.)

To make this story so we can play it, we must have one of the characters do more talking than the story gives; who is it? (Mabel.)

It should be a comparatively easy matter for the children to make up Mabel's answers to her mother and grandmother after the teacher suggests that Mabel is *willing* to do everything that she is told to do and must show this obedient spirit in her answers. If the teacher will make up Mabel's first answer, this will serve as a model. The dramatization as worked out will stand somewhat as follows:

Characters:

<i>Mabel</i>	<i>Spiteful Brownies</i>
<i>Mother</i>	<i>Fairy Lady</i>
<i>Grandmother</i>	<i>Other Fairies</i>

Scene I: At Mabel's Home. — MOTHER: You must go and stay with your grandmother, etc. (remainder of first paragraph).

MABEL: Yes, Mother, I'll be glad to wait upon Grandmother all day. I'll make her bed for her, I'll help her cook the dinner, and I'll feed the little dog.

MOTHER: You can bring water, etc. (remainder of second paragraph).

MABEL: Yes, Mother, I'll bring water from the spring called the Lady's Well. I'll go to the woods and gather dry fagots for Grandmother's fire. Then I'll go down to the lonesome glen for the sheep.

MOTHER: But listen, now, my little Mabel, etc. (remainder of third paragraph).

MABEL: Yes, Mother dear, I am listening; I know it is the day that brings all the fairies from Fairyland. I'll not forget to keep by the running brook in the lonesome glen. I will not pick the pretty strawberry flowers nor break the sweet lady fern.

MOTHER: Do not stop to think, etc. (remainder of paragraph).

MABEL: I'll think only of poor sick Amy and of how I love you all. If I see the fairies, I shall not be afraid. If they speak to me, I'll give them a kind answer.

MOTHER: When you go to the spring, etc. (remainder of paragraph).

MABEL: I will be careful, dear Mother, not to spill the water nor make the spring muddy. I will remember that the queen of the fairies loves the clear water. I will be careful to please her, not because I fear her, but because she is kind and good.

MOTHER: When you go into the woods to gather fagots, etc. (remainder of mother's speech).

MABEL: I will do just as you, etc. (to bottom of page).

(*Mabel takes the cake and butter, kisses her mother, and runs out of sight.*)

Scene II: At Grandmother's House. — MABEL (*giving Grandmother the cake and butter as she kisses her*): Mother could not come to see you to-day, Grandmother, because my little sister Amy is very sick. But I have come to wait upon you all day. (*She begins to make the bed, then sweeps the floor and sets the table.*)

GRANDMOTHER: Now, dear child, go to the Lady's Well and bring water for the day.

MABEL: Yes, dear Grandmother, I'll go and soon be back. (*Gets a pail and runs from the room.*)

Scene III: At the Lady's Well. — MABEL (*talking in a low tone to herself*): Oh, see that tiny lady dressed all in green and white! (*Bows to the lady but does not speak, then stoops over the spring and carefully dips in her pail and lifts it out.*)

FAIRY LADY: You have not spilled a drop, etc. (remainder of paragraph). (*Fairy Lady walks swiftly out of sight. Mabel stands still, looking up as if seeing a bird, then runs out of sight.*)

Scene IV: At Grandmother's House. — (*Mabel comes in and puts pail of water on table.*)

GRANDMOTHER: Now, dear child, go to the woods, etc. (remainder of paragraph).

MABEL: Yes, dear Grandmother, I will go and will soon be back to cook your dinner and then I'll feed the little dog. (*Takes up basket and runs out of sight.*)

Scene V: In the Brownies' Wood. — (*Mabel stooping and filling her basket with dry sticks. Several Brownies peeping at her from behind the trees.*)

FIRST BROWNIE: Look at that human child. See how small she is!

SECOND BROWNIE: Look at her little blue gown, etc.

THIRD BROWNIE: It would be a shame, etc. (*Another Brownie throws a silver penny at the feet of Mabel, who picks it up, showing her joy, and then runs out of sight with her basket of fagots.*)

Scene VI: At Grandmother's House. — **MABEL** (*running in with basket of fagots*): Here are the fagots, dear Grandmother.

GRANDMOTHER: And now, dear child, it is nearly night, etc.

MABEL: Yes, dear Grandmother, I'll run away to the lonesome glen; and, where the bushes grow thick and wild, I'll hunt for the mother sheep and her lambs. (*Mabel runs out of room.*)

Scene VII: In the Lonesome Glen. — **MABEL** (*walking along and talking to herself*): I must keep by the running brook, as dear Mother told me to do. I will not pick these strawberry flowers nor break the lady ferns. I must look for the mother sheep; but as I hunt I can think of my dear little sister Amy. Oh, how I wish she were well again! (*Looks up as if listening to some strange sound in the air, but does not see the fairies peeping at her from behind the trees.*)

FIRST FAIRY: A human child is in the glen.

SECOND FAIRY: But see! She does not break the lady fern nor pick the strawberry flower.

THIRD FAIRY: What shall we do for the kind child who lets the pretty green things grow?

FOURTH FAIRY: Grant her a wish.

ALL THE FAIRIES TOGETHER: Let us grant her last wish that she has made.

MABEL (*lifting her head, clasping her hands with delight, then waving them as if driving sheep*): Go on, pretty sheep! Oh! how many things have happened during this long Midsummer Day! All my life I shall keep the fairy gifts. Little Amy will soon be well and strong again! (*Takes penny from her*)

pocket and looks at it.) This fairy penny will bring me good luck always. As long as I live I shall try to do well everything I have to do, and I hope as long as I live I shall be loved by every one.

The words given for drill on pages 161 and 164 emphasize the terminals *ed* and *ing*; the changing of *y* into *i* before the terminals *er* and *est*; and the sound of *a* (short Italian *a*) in the phonogram *ant*.

Fairy Umbrellas; The Dainty Little Fairy, Pages 165–166

The quaint fancy expressed in the first of these poems appeals to all children, but more especially to those who have seen the fragile but beautiful umbrella-shaped mushrooms, pearly white, faint pink, or of a rich cream color, which spring up in the night under the branches of some old oak or pine.

The other poem, on page 166, is connected more closely with the lessons in this section of the book, but is in reality one of two parts of a single poem, the first part being “The Halloween Elf” given earlier in the book.

The Brownies' Bell, Pages 167–170

The outline for the study of this story may be:

1. *The wee folk on a midsummer night.*
2. *The Brownies and their bells.*
3. *The Brownie's loss.*
4. *The shepherd boy's discovery.*
5. *The Brownie's grief and search for his bell.*
6. *The Brownie hears his bell; changes himself into an old woman.*
7. *The Brownie offers gold to shepherd boy for bell.*
8. *The shepherd boy's answer.*
9. *Brownie's offer of snow-white staff for bell.*

10. *Shepherd boy accepts staff, gives up bell.*
11. *Shepherd boy becomes rich knight, builds castle.*
12. *What the knight sees and hears on Midsummer Eve.*

Ladybird, Page 171

The truly cultured child is he whose literary course began with Mother Goose, from whose gentle teaching he learned to free the dainty ladybird as he chanted, "Ladybird, ladybird, fly away home. Your house is on fire, your children will burn!"

From Mother Goose he found himself moving onward into the wonderland of the wee good folk, where he heard the tinkle of brownies' bells, danced with Queen Mab "in the fairies' own hall," and rode with King Oberon in his fairy car. Along with his reading in fairy lore have gone, hand in hand, his fancies, his discoveries and observations in nature's realm,—where he watched the field mouse in her nest, the bees and the birds flying to their homes when the dews begin to fall and "the glowworm is lighting her lamp" in the grass.

To such a child this poem by Caroline Southey is a never-ending delight, epitomizing, as it does, so much that he feels and loves in literature and nature.

DETAILED LESSON PLANS IN READING FROM THE THIRD READER

A. Introduction

One of the principal ideas in the Third Reader is the correlation of Geography, as well as Language, with Reading. Children in the third school year are generally beginning to study, to a greater or less extent, the geography of foreign countries; consequently, no one theme perhaps is of more interest to them than that of the life of children in other lands.

Child life in Arabia, Japan, Italy, Switzerland, France, Germany, and Holland is always picturesque. The home in an oasis in Arabia, on an island in Japan, in a city in Italy, among the mountains in Switzerland, on the banks of a great river in Germany, beside the sea in Holland, are all described in this book. In connection with these sketches, stories and poems are included which are told and sung to the children of those countries.

The poems contained in the book have been selected with the sketches and stories in mind, each poem being either a fitting introduction or an appropriate ending to the story with which it is connected. There is not in the entire book a single irrelevant or isolated selection, nor one given "without reason save for its rhyme." In almost every instance the reading of the story which precedes the poem puts the young reader in the mood for understanding and enjoying the poem, and prepares him specifically for its vocabulary. That this in itself is a great gain, no teacher will deny who has experienced the reluctance, and the dislike even, of the average child in the grades to reading poetry.

The teacher can easily lead her pupils to dramatize the sketches of child life in the different countries, and she will find in the book much material that may be profitably used in connection with lessons in Geography and Language.

The teacher will recognize the advantage of giving the preparatory discussions and talks on geographical subjects at a period previous to the reading and as an exercise separate from that of the Reading period, perhaps replacing the regular Geography lesson in the day's program. This is applicable especially to the informational selections.

There is considerable variety in the subject matter of this Third Reader. "The teacher needs to recognize this variety and to adapt her teaching to the style and purpose of each selection. . . . Not only do the author's style

and purpose serve to guide the teacher in her lesson plans, but also the needs of the class for such type lessons as give them power in different lines. . . . She should question herself: Does the class need training in rapid silent reading; in emotional response; in better habits of study? Only as she recognizes both of these phases in her lesson planning will she help her pupils in solving their reading problems."

Although there has been worked out here a detailed plan for every lesson in the book, each is of course only suggestive. If circumstances or certain existing conditions make a different plan more effective, the teacher should feel free to construct a different plan. There are certain steps that are frequently left for the individual teacher to work out, such as stating the "assignment," deciding what is "the teacher's aim," stating what is "the pupil's aim," finding "the heart of the story," etc. The author has no desire to rob the teacher of individuality in the planning of these lessons. Her only wish is to help to some extent the younger and less experienced teachers who may use the Haliburton Readers. The drills in syllabication may seem to some to be monotonous and mechanical, but if given as a brisk drill at the short period set aside for word study, they will be both valuable and enjoyable to the children.

By the third school year the child should be able to analyze words of two, three, four, or more syllables into their sounds. In fact by that time the work in syllabication should have become a most effective tool for the child, one by which he can readily master long and unfamiliar words. He should understand just what is meant by a syllable, keeping in mind, when trying to separate a new word into its syllabic parts, that a syllable must contain one or more vowels.

The use of the accent mark, also, should be thoroughly

understood by the child. He may be led to think of the accented syllable as the one that we "strike hardest with the voice." The accent mark should be used daily in words written for phonetic drill and pronunciation. Its use and its effect should be made clear by placing it over first one and then another syllable, the word being pronounced each time according to the position of the accent mark. In phonetic drills the separation of the words into syllables need not always follow the arbitrary division made in the dictionaries. In such drills, especially with long words, the child should first sound slowly and distinctly each syllable, *giving to each vowel* (except *i*) *the long sound* when the vowel by itself constitutes a syllable or when it ends a syllable.

The child should be led to see that the vowel *i* is generally *short* when it ends a syllable or constitutes one; that the vowel *a* has the intermediate sound when ending *words*, as, *so fa, gon do la*; and that the endings *-ous, -tion, -ion, and -tient* should be given as *us, shun, yun, and shent*, respectively.

The following words illustrate the above principles:

he ro	Ro me o	a maze ment	re al ly
Ta ro	vol ca no	cre a ted	cost li est
du ty	o a sis	pet ti coat	pa vil ion
Bi ble	gon do la	yo del ing	com pan ion
sta ble	en e my	la zi est	di rec tion
no ble	It a ly	bus i ness	val u a ble
Ko ran	Oc to ber	hes i tate	grad u al ly
Ja pan	fo li age	Ger ma ny	o be di ent
ca nal	glo ri ous	fac to ries	An to ni o
tu lips	cu ri ous	u ni forms	A ra bi a
gi ant	an i mal	in no cent	U rash i ma
si lent	fu ri ous	cost li est	com fort a ble
pre vent	hol i day	mu se ums	veg e ta tion

po lite	car ni val	po ta toes	in dus tri ous
pro tect	au di ence	the a ters	e lec tric i ty
pa rade	sol i tude	o ri ole	im ag in a ry
sa lute	re mem ber	daf fo dil	or di na ry
pa tient	di a mond	u su al	Na po le on
de spair	lull a by	va ca tion	In de pend ence
e ven ing	gra na ry	vel vet een	in tel li gent ly
mem o ry	gos sa mer	hy a cinth	
vi o lin	be gin ning	Jap a nese	

As has been said in the Haliburton Second Reader, dia-critical marks are not necessary in analyzing, but the child may be led gradually to use them. The mark of elision may, however, be used to advantage in analyzing words, since it does not seriously disfigure the printed or written word, and since by its use a number of words usually regarded as unphonetic may be analyzed into their sounds.

A list follows of words used in this reader which may be marked and analyzed.

is/le	g/yide	g/nome	breakfast
is/land	h/earth	g/naw	solem/
fr/riendly	h/earth	h/eight	condemn/
pe/ople	a/mond	co/urse	j/ourney
of/fen	Charlotte/	palette/	mo/ldy
lis/ten	Cosette/	Kermesse/	sho/lder
b/uilt	R/hine	Z/yder	

C before e, i, and y has the soft sound:

cit rons	cer tain	cel lars	of fi cers
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The e at the end of the last syllable in words of two or more syllables does not make the preceding i long, as in monosyllables; see the following examples:

ra vine	Ven ice	prec i pice	fa vor ite
fam ine	na tive	de ter mine	Kath a rine
Al pine	prom ise	tam bour ine	sar dines

The child should be taught to distinguish clearly the three sounds of *ed* as an ending, which in some words has the sound of *d*, in others the sound of *t*, and in still others is sounded as a separate syllable. In the following, *-ed* has the sound of *d*:

curled	smoothed	hurried	carried
furled	curtsied		

In the following, *-ed* has the sound of *t*:

reefed	mixed	jumped	danced
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B. Detailed Lessons Complete

Pages 1-4

Of the three introductory lessons, "The Child's World," "On the Other Side of the Ball," and "Good-night and Good-morning," the first two should be treated as two parts of one lesson. The preparation for the first part is the preparation for the second also.

Word Study. — If the teacher wishes to give a preparatory lesson in word study or drill in syllabication which will include the new words of these introductory lessons, she should give it before she begins the preparation for the *thought* of the lesson, as a separate exercise, outside of the reading period. There are eighteen new words, not too many for a word study exercise or a drill in syllabication. The words should be written on the board, arranged according to number of syllables in the words, and divided into syllables, as follows:

isles	sur face	re al ly
prayers	sew ing	cu ri ous
smoothed	curt sied	fav or ite

thou sands	glo ri ous	im ag i na ry
whis per	di rec tion	
cit ies	op po site	

(The drill need not include *foxgloves* and *Lucy*.)

In drills such as this the teacher should teach the use of the accent mark, the sound of a vowel when constituting a syllable by itself or when ending a syllable, and the endings *ous*, *tion*, *ion*, and *tient*; also the use of the mark of elision, the sounds of *c* before *e*, *i*, and *y*, and of *e* at the end of the final syllable in a word; and the different sounds of the ending *ed*. (See pages 264–266 of this Manual.)

Of course there will be other words which may be difficult for the child to pronounce when he comes to them in his reading. Instead of the teacher trying to select from the reading text the words she thinks may prove difficult and including them with the new words in the drill exercises just described, she will find it better to resort to the following plan: Should the child come to a word, in his silent reading lesson or study lesson, which he cannot pronounce, he must try his “three keys” upon the word:

(1) Read sentence again to see what word standing in the place occupied by the unknown word would “make sense” of the sentence.

(2) Syllabify the word, using knowledge of long vowel sounds at end of syllable, etc.

(3) If still unconquered, the unknown word should be written on a paper and this list of “unconquered words” should be shown to the teacher, who will pronounce them before the oral reading of the lesson begins.

Thought Preparation. — The thought preparation for these introductory lessons should consist chiefly of the development of certain necessary geographical facts, as outlined under the following heads:

1. *Our earth:*
 - (a) *a globe, or ball, very great in size,*
 - (b) *moving onward or rolling around the sun — how far?*
 - (c) *turning over and over, ever in the same direction;*
 - (d) *making a year; making a day and a night;*
 - (e) *at sunrise turning our side of surface toward the sun;*
 - (f) *at sunset turning our side of surface away from the sun;*
 - (g) *sun seeming to set at a point in the sky exactly opposite to the point at which it seemed to rise;*
 - (h) *day with us is night with the people on the side of the globe opposite to us.*
2. *Outside surface of our ball:*
 - (a) *made up of land and water;*
 - (b) *land with grass, fields of grain, forests, trees;*
 - (c) *land as prairies, plains, deserts, valleys, hills, cliffs, mountains;*
 - (d) *land with towns, villages, and cities built upon it;*
 - (e) *land with animals and people living on it;*
 - (f) *water in oceans, seas, lakes, rivers, and ponds “curled” around the globe in different places.*
3. *Air:*
 - (a) *invisible but can be felt;*
 - (b) *over us, all around us, all around our ball.*
4. *The wind:*
 - (a) *effect of wind: shaking trees, bending grass and grain stalks, moving water into waves, etc.;*
 - (b) *sound of wind: soft murmur, loud roar, etc.;*
 - (c) *work of wind: moving boats, whirling mills, running machinery, furnishing power for many other industries.*
5. *The greatness of our earth.*
6. *The greatness of the soul or mind of a little child that lives on our earth.*

The Child's World, Page 1

This is a poem of nature.

The central theme of the poem is the child's wonder at the great earth and the wonderful things he is learning about it, and his dawning realization of the greatness of his own mind or soul.

Specific Preparation. — The teacher's aim here should be double: to help the child, first, to find in the poem clear and beautiful expression of his vague wonder at the wonderful things he has learned about the great earth, and second, to a realization of the greatness and value of his own soul. The last aim may influence, but should not enter into, the discussion of the lesson to any great extent. The idea requires delicate handling and should be left to develop mostly by itself, having been once clearly suggested.

The teacher may call the next step the "assignment" or "setting the class problem" or "stating the child's aim." She will speak somewhat as follows: "We are going to read in this poem what a child thought about the great world in which we live, and what he found was greater than the whole earth. I wish you to read the poem silently and then tell me what it was that was greatest." The child reads the poem silently. Then, after the teacher has read it aloud, the children read it orally, also.

Discussion Recapitulatory. — This is followed by a discussion of the poem:

Do you like this poem? Why do you like it? Which lines do you like best? Have you ever been anywhere that you could feel and see and hear the things described in the second stanza? When and where was it? How can the wind walk on the water? How can it talk to itself on the hill? What could you feel, but not see? What could you feel and hear, but not see?

What words rime in the first stanza? in other stanzas?

In the first line, how many words begin with the same letter? (Three: *wide, wonderful, world.*) In the second line? (Three: *with, wonderful, waters.*) (In this way the teacher may help the child to find all the instances of alliteration and thus introduce him to the fact that this repetition of the same sound helps to make the "music of the words.")

Discussion Preparatory. — The discussion that follows the reading of this poem should also prepare the class for the next selection, and may be continued as follows:

(1) On what do we live? Does the great ball move? What two movements has it? (Rolls around the sun, turns over and over.) What about the distance it rolls over as it goes around the sun? What about the direction in which it turns over and over? (Always in the same direction.) What is happening to our side of the ball when we say it is sunrise? (Earth is turning our side of its surface toward the sun.) What is happening when we say it is sunset? (Earth is turning our side away from the sun.) When it is sunrise for us, what is it for the people on the other side of our ball, — the side opposite to us? (It is sunset for them.) When it is midday with us, what is it for those people on the other side of our ball?

(2) Of what is the outside, the rind or surface, of our ball made up? Name every different form of the land which makes part of our ball. (Prairies, plains, deserts, valleys, hills, mountains, isles, or islands.) What do we find growing on land? (Trees, forests, grass, grains, flowers.) What are built on land? (Villages, towns, cities.) There are places in the rind or surface of our ball that are filled with water. Name all the different places for water, or all the bodies of water, you can think of. (Seas, oceans, lakes, rivers, ponds, etc.) How is water "curled" around our globe?

Why do we say that water is wonderful? Tell all you can about it that is wonderful.

(3) Can you see the air? How can you tell when air is moving? (Feel it.) Where *is* the air? What is wonderful about the air? Tell everything you can that is wonderful about air.

(4) Can you see the wind? What have you seen the wind doing to trees? to grass? to growing wheat? What do we mean when we say, "wheatfields that nod"? Can wind do any work for us? How? (Turn machinery, push boats, etc.) How many of you ever saw the wind blowing the sea into great waves as it swept over it? What do we mean when we say the wind "walks on the water"? What kind of noise does the wind make? How does the wind sound when it blows through the trees? What do we mean by saying that the wind "talks to itself on the top of the hills"?

(5) Should we love our great ball? What does it do for us? Does it give us our food? How? Does it give us our clothing? How? Does it give us our shelter? How? Then can we rightly call it a "friendly" earth? Are there many people on the earth? What do we mean when we say, "And people upon you for thousands of miles"? Is there anything beautiful about our earth? What things of great beauty can you name? Are there many wonderful things about our earth? Name some of them. Would it be possible for you to name all the wonderful things about our earth?

(6) We know that our earth is great and wonderful. Is there anything on the earth greater than the earth itself? What is it? In what way is every little child that lives on the earth greater than the earth itself?

Although such thorough preparation for sight reading and the testing of this preparation takes several periods

allotted to nature study or physical geography, the teacher will find that it pays as Geography work and Language work, as well as work in Reading. After such preparation, the children will read orally with enjoyment and their reading will be thoughtful; that is, *full of thought*.

Seat Work. — The seat work correlated with this lesson should follow; it may be suggested by the teacher thus: "Draw a picture as well as you can to show what is meant by the lines: 'the wonderful grass upon your breast,' or 'the wonderful wind is shaking the trees,' or 'it whirls the mills,' or 'the wheatfields that nod,' or 'the rivers that flow.' Make a picture of anything one of these lines suggests to you."

On the Other Side of the Ball, Page 2

Word Study. — At the period for word study the teacher should hold a drill in syllabication on the following words:

sur face	di rec tion
coun tries	glo ri ous
re al ly	won der ful
op po site	im ag i na ry

This being an informational selection, it should be given first as an exercise in silent reading.

Preparation. — The preparation has been given as an exercise in Geography before the first lesson in the book was read.

Assignment and Discussion. — The entire lesson may be assigned to the children to be read as a whole before rereading it to answer the following questions on the board:

What can you say of the setting of the sun? What can you say of the rising of the sun? Of what do the setting and the rising sun make you think? What is really happening when the sun seems to be going down below the horizon? What is really happening when we see the rising sun? Of

whom does the setting and rising sun make you think, and what does it make you wish?

If the children can, after this study lesson, stand and, with books closed, give full complete answers to these questions, they do not need to read their lesson orally.

Good-night and Good-morning, Pages 3-4

This is a poem of child life.

The lesson of the poem is the quiet happiness of the good child who loved everything around her. There are a few points that should be made clear by the teacher before the children attempt to read the poem.

Preparation. — The teacher's questions may be as follows:

How many know what rooks are? Do you know any bird that sings, "Caw! Caw!"? Yes, the crows. What kind of bird is a crow? Well, a rook is a bird that lives in Europe. It is a kind of crow, being about the size of a crow and as black as our American crows. If you were to see a flock of rooks circling about in their curious flight, you'd take them for our common crows.

Have you ever been on a farm and heard the animals calling to each other and to the people who take care of them? What noise do horses make? oxen? sheep?

One or two more questions and then we will study our poem.—How many of you have seen a tall wild flower, sometimes purple and sometimes yellow, called the foxglove? There used to be a quaint belief that the fox slipped these flowers on his paws like gloves so that he could move about more noiselessly, hence the name foxgloves. In England the foxgloves are often pink, and grow on tall stems in the

flower gardens. I know you have seen the pretty, modest little violet, that bends over as if it had just bowed or curtsied to you.

These are some of the things mentioned in the poem we are to read. It was written by an English nobleman, Lord Houghton, about a good little English girl named Lucy, who is saying good-night to the things on this beautiful old earth of which we have been reading. Before I read it to you, I wish you to read it silently. You may write on your paper any word you cannot get after you have tried all your "keys." Then I'll ask you some questions.

Discussion.—Where was the little girl? What time of the day was it? What was she doing? What did she say? What did she see over her head? What did she say to them? What sounds came from the road? What did all those animals seem to say? What about the setting sun? Why did Lucy not say good-night to it? How did the flowers go to bed? How did Lucy go to bed? What about Lucy as she slept through the night? What about the morning?

The teacher reads the poem to the children before having them read it aloud. After the reading she should discuss the poem with the class, as follows: The poem calls the little girl "good little Lucy"; what do you think about her? Do you think she was a happy little girl? What do you think made her happy? How do you think she felt toward the rooks and all the things that were saying "good-night"?

Seat Work.—The seat work should be correlated with the poem and may be suggested thus by the teacher:

The artist has made one picture for our poem. If you were to write just beneath this picture the words from the poem which tell that the picture shows, what would you write? Look at the picture, then look over the poem again and find the line. ("And while on her pillow she softly lay.")

Could the artist have made another picture of Lucy? What would the picture show? What line would you put under it? ("A fair little girl sat under a tree.")

What picture could you make from the second stanza? What line would you put under your picture? ("Crying, Caw, Caw! on their way to bed," or, "Little black things, good-night, good-night!") What picture could you make from the third stanza? What words would you put under it? What from the fourth stanza? from the fifth stanza? Make any of these pictures you wish to make.

The Kingdom of the Rising Sun, Pages 5-10

Word Study. — A drill in syllabication should be given on the new words that occur in these pages. These drills in syllabifying should be made a test of the children's knowledge of the important point as to what sound should be given to each vowel when it ends a syllable or constitutes a syllable in itself. When the words are on the board for drill, the teacher should strike with the chalk the syllable to be accented, and "strike with the voice" that same syllable in pronouncing the word later:

is' lands	vol ca' no
bam boo'	re mem' ber
san' dals	O Ki' ku
earth' quakes	fes' ti val
chrys an' the mums	

Preparatory Talk. — The teacher should try to have before the class specimens of Japanese ware, screens, fans, umbrellas, and other articles that are made partly of bamboo: Japanese mats, napkins, sandals, kimonos, etc. In the preparatory talk the teacher should show Japan on a globe or on a good map, the globe being the better of the two.

She should bring out such facts as:

(1) Japan is nearly opposite to us, being on the other side of our globe from us.

(2) Japan is made up of islands, some large, some small, all lying out in the sea to the east of the countries in Asia.

(3) The country is mountainous, there being many volcanoes among the mountains and ridges (teacher sees to it that class understands what a volcano is). She should explain the difference between an active and an extinct volcano, and show pictures of the sacred mountain (an extinct volcano) and other pictures of Japan and the Japanese.

Assignment. — As an assignment the following may be given: "Read the lesson carefully so as to be able to tell whether you think Japan a desirable country to live in, and be able to give reasons for your answer."

As this is an informational selection, it calls for a silent reading after it has been studied. An outline to be followed in studying may be given on the board:

1. *Tell where Japan is; in what direction from us. Of what is it made up?*
2. *What the Japanese call their country. Is it a suitable name? Why?*
3. *Describe the Japanese flag. Tell what it represents.*
4. *What of the islands and mountains of Japan?*
5. *Tell all you can about the Japanese houses,—size, material, walls, rooms, etc.; why so constructed.*
6. *Tell about the furniture of the Japanese houses.*
7. *Tell about the food of the Japanese; how they eat, how they sleep, what they wear on their feet.*
8. *When is there a great deal of rain in Japan?*
9. *How do the people of Japan get along without carriages and automobiles?*
10. *What of the Japanese people and their flowers?*
11. *What of girls' names?*

12. *Tell all you can about the flower feasts or festivals.*
13. *What about Japanese children?*

After the pupils have studied the lesson, the teacher may walk quietly among them asking questions (not necessarily those that have been on the board), to which the children give answers found by glancing at the page or in remembering what they have just read.

The Wind, Pages 10-11

This poem of Robert Louis Stevenson's is familiar to most children not only as a poem, but also as a song. It is introduced here because of the thought connection between a poem on the wind and the Japanese people's love of kite-flying during the windy season of the year.

The teacher may read the poem aloud to the class before they are asked to read it orally; but they should first read it silently after the teacher makes the assignment: "See if you can tell me, after reading this poem, what you saw, what you heard, and what you felt in this poem."

Yoshi-San and O-Kiku, Pages 11-16

Word Study. — A drill in syllabication may be held on the following words taken from the lesson:

sleeves	cur rent	Ta ro
swords	tur tle	Yo shi-San
re ceives	he ro	slant ing ly

Assignment. — The assignment may be: Which children do you think have happier lives, those of the far desert lands or those who live in the Kingdom of the Rising Sun?

Guiding Outline. — An outline to guide the silent reading or study lesson may be as follows:

Read the lines that tell

1. *about Yoshi-San and O-Kiku;*
2. *how they dress and look (first four paragraphs);*
3. *about the Japanese children's holidays,*
 - (a) *New Year's Day,*
 - (b) *Feast of Dolls (paragraphs 5, 6, 7, 8, and 9),*
 - (c) *Feast of Flags (paragraphs 10, 11, 12, 13, and 14),*
 - (d) *Kite times in Japan (paragraphs 15, 16, and 17);*
4. *The Japanese children, schools, stories, pets.*
 - (a) *What do you like best about the Japanese children?*

The Mermaid, Pages 17-18

This is a poem of fancy, introducing many ideas new and strange to the children.

Preparation. — The teacher should tell of the ancient belief — still cherished in the remote parts of the world by a few old fisher folk — that there live under the sea strange creatures, half-human, half-fish (that is, from the waist up human and from the waist down fish), the men called *mer-men* (*mer* means *sea*) and the women, *mermaids*.

The mermaids were said to be strangely beautiful creatures, with gleaming eyes the color of the deep green sea and long hair which floated through the water in long golden ringlets or curls. Sometimes these mermaids spent a great deal of their time playing with the fishes, turtles, or other sea animals, and might be seen flashing and shining in the deep green water, laughing aloud as they chased the fishes, "darting between the rocks and shells and waving sea ferns"; and then, mounting the backs of the fish or turtles, they would be carried swiftly from one part of the sea to another.

Sometimes somebody might think he saw one of these mermaids sitting alone on a throne of gold, under the sea, wearing a crown of starry seabuds or flowers, and combing

her golden hair with a comb of pearl, her long ringlets falling far down and floating all around her until she looked like a fountain of gold springing up in the midst of the sea hall, and singing, as she sat there all alone, one of her strange and beautiful songs.

Here is a poem about the mermaid, written by the great English poet, Tennyson; and as we read it, we can almost believe we hear the little mermaid singing these words about herself. (The teacher reads the poem aloud; afterwards the class will read it.)

Taro and the Turtle, Pages 18-26

Word Study. — The drill in syllabication may be on the following words:

pal ace	stran gers	im ag ine
crys tal	per haps	neck lac es
wel come	vil lage	lone li ness
grot toes	prom ise	U rash i ma
ves sel	wrin kles	

Preparation. — There is little or no preparation needed for this lesson except the teacher showing specimens of coral, sea-weeds, shells, etc., and telling about crystal, how it differs from ordinary glass, how beautiful and costly it is, etc., also about turtles and other creatures that live in the sea.

This is a long story and should be divided into separate parts. The best basis for division in this story is that of the "situations" or episodes in it.

Assignment. — As a study lesson — that is, one in which the teacher works with the class — the teacher may begin by saying: "Let us read this story to find each place in it where something very important happens. We will call these places *situations*. As you find the different situations

and tell me what they are, I will write them on the board.” They should be as follows:

1. *The part of the story in which Taro went out fishing.*
2. *In which Taro went fishing again and talked with the turtle.*
3. *In which the turtle carried Taro to the Sea-King's palace under the ocean.*
4. *In which Taro came near the surface of the ocean and saw the sailing vessel and heard the shouts of the children on the shore.*
5. *In which the turtle landed Taro on the land again.*
6. *In which Taro found that he had been under the ocean three hundred years.*
7. *In which Taro opened the shell box.*
8. *The climax, in which Taro is changed into an old, old man and dies.*

Discussion. — After this study lesson the teacher may lead to a discussion of the lesson by asking:

Why did Taro want to go with the turtle under the ocean? Was it wrong for Taro to go? What should he have done before consenting to go with the turtle? Was it wrong for Taro to open the shell box? Why? What if he had kept his promise instead of breaking it?

Under the Sea, Pages 26-27

Word Study. — For word study and drill in syllabication the following words may be given:

nib bling	mis chie vous
mir ror	mur mur ing
for feit	lull a by
scal y	

Preparation. — When the teacher prepared the pupils to read the poem on page 17, she gave the preparation for this poem also, which is another poem of fancy. One way of

helping pupils to read a poem of rather difficult meter is to question them, letting them find the answers as they read silently one stanza and then another. The teacher may begin by saying:

The name of this poem tells where we are to imagine ourselves to be while we are reading it. Where is it? What color does the water of the sea look? (Green.) Whom shall we see down in the water? (Little Mermaid.) What about her as she turns? (Flashes.) It is plain to be seen that she is having a good time; what is she doing? (Chasing the fishes.) What can you hear her do as she follows them? (Laughs.) Between what does she go darting swiftly? (Between the rocks and the shells and the waving sea ferns.)

What have the fishes been doing, perhaps? That was while she was doing what? Perhaps she cried out something to the fishes that nibbled her hair. What did she say? ("O! that's not fair!" etc., through the third stanza.)

What is seen then in the pale green water? (A silvery streak.) Ah! what has Little Mermaid done? (Caught one of the fishes.) What can you hear? (Her laugh.) What did she say to Old White-Fin, the fish she caught? (Read last three lines of fourth stanza.)

So what does she do all day? With what does she play? What about her at night? Who keeps a close watch over her? What sings a lullaby to her?

After such an analysis of the poem by the pupils, the teacher should caution pupils against dropping the voice, or pausing slightly, at the end of a line if the *thought* of the line does not require it. In reading this poem the pupils should not drop the voice after the words *green* and *between* at the end of the first and fourth lines in the first stanza; after *spare* at the end of fourth line in second stanza; after *or* at the end of fourth line of fourth stanza.

This poem requires careful practice on the part of the teacher in reading aloud, before she reads it aloud the first time for the pupils. The poem on page 17 may be read again as a review in the same period with this poem.

The first lesson group in the book consists of the three selections introductory to the whole book. With this poem ends the second lesson group of the book.

The Deep Hole, Page 28

The teacher should recall here the facts, but lately developed, of other countries and other children on the opposite side of our globe from us.

She should describe those parts of the ball's surface which are so hot and dry — wide, wide plains covered with sand and rocks, which we call deserts, countries where palm trees grow on the oases and where lions roam over the sand. She should try to give the class as clear and distinct an idea of a desert as possible. Pictures of deserts, of caravans, of camels, of palm trees, etc., will be needed in the lessons that follow this poem, and so the reference here to desert, palm trees, etc., should be illustrated by these pictures and talks, which may have to be given again for the next lesson also.

This poem embodies an idea that often lies in the child mind. Many an adult remembers to have wondered, when a young child, whether, if by digging and digging and digging, one could ever make a hole "clear through the earth" and "come out on the other side" where the children are just going to bed when we are ready to get up.

Preparatory Talk. — The teacher may try to get hold of these vague ideas in her pupils' minds by questioning them, and may then tell about the little boy who had these same ideas and who tried to dig "The Deep Hole." She says:

"Did you ever think whether a deep hole could be dug clear

through the earth? and did you wonder where you would come out if you could go down into such a deep hole and go through the earth? This poem tells of a little boy who had such an idea, and who once began, just before tea-time, or supper time, to dig and dig just as fast as he could, with his shovel, in the sand by the sea. He had dug a pretty deep hole when he heard the tea bell, or supper bell. Now, he had an idea that another little boy on the other side of the earth was digging, too, digging toward this side of the earth. So he was afraid to leave the hole open which he had dug in the sand, for the sea might come up — as it did every day — might fill the hole, and drown the little boy below. Let us read what the little boy who was digging the hole says."

In Far Desert Lands, Pages 29-33

Word Study. — A drill in syllabication may be given on the following words:

Ar abs	cam els	A ra bi a
sul tan	jour ney	es pe cial ly
ca liph	stom ach	

Preparation. — The teacher should have in readiness her globe and maps, pictures of Arabs riding, tenting, etc., pictures of Arabian horses, of camels, caravans, of ostriches, palm trees; different views of deserts, etc. The Desert of Arabia should be located on maps, also the country of Turkey. An outline on the blackboard for study may be as follows:

1. *The people of Arabia: what called; their cities, towns, houses; by whom ruled.*
2. *The climate of Arabia: absence of snow, scarcity of water, water carried in what way?*
3. *The Desert of Arabia: sand and rocks; oases, what makes them; people of the desert, in what they live, what they have for food, how they treat their horses, etc.*

4. *The camel of the desert: how loaded; how suited to the desert, (a) legs and feet, (b) eyes and nose, (c) stomach and back, (d) how it furnishes the Arabs with milk and food, (e) how it furnishes them with cloth.*

This is an informational selection and should be read silently after it is studied. The teacher's questions during the silent reading lesson should be based on the foregoing outline. During this lesson the teacher should give any additional facts which may be helpful to the children's understanding and appreciation of the subject matter.

Two Children of the Desert, Pages 33-41

Word Study. — A drill on syllabication may be given on the following words:

Ah med	di rect	car a vans
bar ley	os trich	Zo bei de
pub lic	Ko ran	(Zō bā' dā)
tur ban	Bi ble	
ex cept	emp ty	

Aim. — The teacher should try, in this and subsequent selections, not only to give the pupils information of other lands, but to interest them in the children who live there.

Assignment. — We are going to read about a little boy and girl whose home was in a desert. After you have read it, I want you to tell me some of the differences between their life and home and yours; and which you think best.

The outline for a silent reading or a study lesson:

I. Read the lines that tell

- (1) *who Ahmed and Zobeide were;*
- (2) *what their father has to do, and why;*
- (3) *how the family spend the day during the hot season;*
- (4) *how they spend the night;*

- (5) what Ahmed, his father, mother and sister were doing one hot evening (fourth paragraph and two lines of fifth paragraph);
- (6) how the cakes for supper were made;
- (7) how Zobeide and her mother were dressed;
- (8) how Ahmed and his father were dressed;
- (9) what kind of people Ahmed's father and mother are, and how they look;
- (10) how Zobeide and her mother, and all other Arabian girls and women, do at meal times.
- (11) Tell what Ahmed and his family did after supper had been eaten.
- (12) Tell how the camels were loaded and the journey started.
- (13) Who was in front and who behind in the little caravan?
- (14) Describe the night on the desert (14th, 15th, 16th, and 17th paragraphs. This part of the lesson may be made very impressive by the teacher reading it aloud, or describing to the class the "night on the desert," while the pupils close their eyes and try to see the picture).

- II.**
- (1) What about when Zobeide waked?
 - (2) Describe the sandstorm that came up. (Second or third paragraphs can be made to mean much to the children by the teacher reading them aloud expressively, while the children close their eyes and try to picture the scene.)
 - (3) What did they do after the sandstorm?
 - (4) Tell what Ahmed shouted to Zobeide early next morning.
 - (5) What did Zobeide know it was?
 - (6) Tell about the ostrich, its nest and eggs, and how Ahmed felt about them.

- (7) *What about the camels? What did Ahmed cry out?*
- (8) *Tell what they saw and heard; what had they reached?*
- (9) *Tell what they did then. Tell about Zobeide's doll and her work.*
- (10) *Tell about the Koran and the Arabian stories.*
- (11) *What was the lovely part of Ahmed and Zobeide's life in their desert home?*

Discussion. — What do you think of Ahmed and Zobeide's home? What did you like about it? What do you think of their manner of living? Should you rather live in Japan or Arabia? Why? Should you like to exchange your home for that of Ahmed and Zobeide? In what way is your home better than theirs? What in your lives is so much better?

Summer Sun, Page 41

These verses make a fit sequel to the preceding lesson if the thought of the poem is clearly apprehended by the pupils.

The teacher should read the verses aloud after having developed the thought by some such questions as these:

Have you ever noticed the sun on a very hot summer day, when it is so bright and glowing that you cannot look at it for even half a second? Have you noticed how blue the sky is sometimes on hot summer days? If you have, you will know what the poet means when he calls such a day a "blue and glowing day."

The sun's rays fall upon us so bright and hot that we realize what the poet means when he says of the sun, "He showers his rays more thick than rain." As the sun rises in the morning, going higher and higher in the wide empty sky, we feel how great the sun is. He seems to be going slowly up, up, on and on, then down, down, without stopping for rest or repose, and we know what Robert Louis Stevenson means when he says,

“Great is the sun, and wide he goes
Through empty heaven without repose.”

He says the sun travels “Above the hills, along the blue,”—meaning the blue sky.

If it were not for the sun there would be no bright beautiful flowers to please you children. So Stevenson says that the sun “paints the rose to please the child,” and then he calls the sun, which makes everything grow and keeps everything alive, “the gardener of the world.”

Listen while I read all this just as Stevenson says it.

Hassan and his Horse; The Arab to his Horse,
Pages 42-44

Word Study. — A drill in syllabication may be given on the new words:

com pare	dar ling
sad dle	scant y
shoul der	fore head
cap tives	stud ded

Assignment. — The outline for this lesson may be:

1. *Ahmed's father sings a song. Of what does it tell?*
2. *Tell about the horse that Hassan owned. (Second, third,
and fourth stanzas.)*
3. *Tell what happened once to Hassan and some other Arabs.
(Made captives by Turks, men and horses tied; Hassan
dragged himself to his horse; what Hassan said; what
Hassan then did; what the horse did; where he took
Hassan; what happened then; what Arab people and
poets did.)*

Without any further preparation of the class, the teacher may read the poem aloud. They will very probably understand most of the phrases and references used in the poem. But in the discussion which should follow the teacher will make sure that they understand all.

After reading the poem aloud, the teacher may ask pupils to look in their books and find phrases of poem referred to when she asks:

What is barley? What did Hassan mean when he said (first stanza): "Fear not though the barley sack be empty; Here's the half of Hassan's scanty bread"?

What does an Arab mean by a water-skin? What did Hassan mean by saying (second stanza): "And thou knowest my water-skin is free"? How can a horse's reins be diamond-studded? What did Hassan mean when he spoke (fourth stanza) of the Sultan's horses "prancing with their diamond-studded reins"? What do we mean by a horse's fleetness? Why couldn't the Sultan's horses match the fleetness of Hassan's horse? What do we mean by "desert plains"? When does a horse course a desert plain? What did Hassan mean when he said that the Sultan's horses would course the desert plains with his horse?

The children will read the poem with more enjoyment if they understand perfectly all unusual terms found in it.

The Story of Ali Cogia, Pages 45-59

Word Study.—One or more exercises in syllabication may be given on the following words:

ol ives	re stored	a greed
mer chant	no tice	ad mire
ware house	cer tain ly	jus tice
mould y	of fi cers	con demn
re placed	dis hon est	con fessed
de clared	quar rel	es cape
or dered	tri al	pun ished
ex act	Viz ier	mod est ly
pris on	pre vent	in tel li gent

Assignment.—This lesson falls naturally into distinct parts. The teacher may give the following outline for guidance in the silent reading or study lesson:

I. Ali Cogia and his gold.

- (1) *Ali Cogia wishes to journey across the desert; fears to take gold.*
- (2) *Hits upon a plan for keeping gold safe.*
 - (a) *Puts gold in jar of olives.*
 - (b) *Asks merchant friend to keep jar of olives.*
 - (c) *Merchant agrees and Ali Cogia departs.*

II. The merchant and the gold.

- (1) *Merchant's wife wishes for some olives.*
- (2) *Merchant thinks of Ali Cogia's jar of olives.*
- (3) *Merchant opens jar, finds the gold.*
- (4) *Merchant plans to keep gold without being found out.*
- (5) *Takes out gold, refills jar with fresh olives.*

III. Ali Cogia's return.

- (1) *Ali Cogia returns, goes to merchant to get his jar.*
- (2) *Finds that gold is gone.*
- (3) *Returns to merchant and tells of his loss.*
- (4) *Merchant, angry, orders Ali Cogia from his house.*
- (5) *Merchant and Ali Cogia quarrel.*
- (6) *Ali Cogia carries merchant to judge for trial.*
- (7) *Judge releases merchant.*
- (8) *Ali Cogia writes and asks Caliph to try his case; Caliph agrees.*

IV. The Caliph and the boys.

- (1) *Caliph and Grand Vizier overhear boys at play.*
- (2) *Watch and listen to boys' mock trial.*

V. The mock trial. (Dramatization, pages 51-56.)

VI. The Caliph and the boy judge.

- (1) *Play ends, boy runs home.*
- (2) *Caliph orders Grand Vizier to bring to him next morning the boy judge, the dishonest merchant,*

the judge who freed the dishonest merchant, Ali Cogia, and two olive merchants.

- (3) *Grand Vizier goes to the boy judge's home, takes him to Caliph:*
- (4) *Caliph commands boy judge to try the case of Ali Cogia and dishonest merchant.*
- (5) *Caliph condemns merchant.*
- (6) *Merchant confesses, tells where Ali Cogia will find the gold, then goes to prison.*
- (7) *Caliph reproves the real judge, praises and rewards boy judge.*
- (8) *Tell name of book from which this story is taken.*

The Land of Storybooks, Pages 59–60

Preparatory Discussion. — How many of you have some storybooks at home? Who will tell me the names of some of the storybooks that you have? You play at stories here at school. Do you ever play at stories at home? Do you ever play at stories all by yourself? I don't suppose you do. Robert Louis Stevenson, who wrote this poem, used to love his storybooks very much. He had a great many of them. He read them so often that he knew just how the stories ran. I do not mean that he knew how the *words* ran. He knew how the stories ran and he could just put in words that were something like those in the story or that meant the same things. He used to play at stories all by himself before bedtime while his parents and his aunts sat around the fire talking and sometimes singing.

Louis knew many stories about Indians and hunters. Do you know any stories of that kind? Do you know what is meant by an Indian scout? (Teacher explains the word *scout*.) Would you be frightened if you saw an Indian scout as he prowled about near your house after dark? (Teacher

explains *prowled*.) Have you read or heard any stories about lions roaring through the wild woods? Should you be frightened if you were near a lion as he stopped on the brink of a stream to drink? (Teacher explains the word *brink*.)

If you were far, far away, miles away from everyone, in a great forest or on a great plain, you would be in the kind of lonely place called a *great solitude*. If you were there in the night and the stars were shining above you, you would be in the kind of lonely place that you could call a *starry solitude*. While his parents and his aunts sat around the fire and talked or sang, as they sometimes did, Louis played at some storybook he loved. There was a big old sofa in the room. It had a high back. Louis used to sit or lie there in the day-time and read his storybooks. At night he played behind it, where the shadow was dark. This was his make-believe forest. He then played that he was an Indian scout, and that his parents and aunts around the fire were white people in their firelit camp. Again, he would play that he was a hunter and had his camp behind the sofa.

I shall read you the poem which tells us how he played.

Discussion. — Whom did you see as I read the poem? Who were sitting around the fire? What time is it, day time or night time? What were the people around the fire doing? Where was the little boy crawling? Where did he stop? Whom was he watching? What did he have in his hand? Whom did he see coming into the room? Whom did she lead away?

Answers given by the children should be written on the board by the teacher: I saw some grown-up people and a little boy. The grown-up people were sitting around a fire. It was night time. The grown-up people were talking and singing. The little boy was crawling around the room by the wall. He stopped behind the sofa with a high back. He was watching the people around the fire. He had a little

gun in his hand. Then I saw a kind looking woman come into the room. She led the little boy away.

There is a stanza in another of Stevenson's poems, called "Good-night," which I wish you children would learn by heart. It is Louis's good-night to his father (whom he calls his sire), to his mother, to his uncle and his aunt, who have all told him such interesting stories, as he sat with them around the fire when he was not playing. He calls his uncle and his aunt "brother" and "sister." This is the stanza:

"Farewell, O brother, sister, sire,
O pleasant party round the fire!
The songs you sing, the tales you tell,
Till far to-morrow, fare ye well!"

All Things Beautiful, Page 61

This poem is so simple, both in thought and in wording, that the children will need no preparation in order to read it understandingly. The only phrase that may need some slight explanation is *the purple-headed mountain*. The pupils may be asked to read the poem silently. Then the teacher may say: "We are going to read a poem about some of the beautiful things in the world and who made them. I'll read the first stanza aloud. Now I wish all of you to read the second stanza silently. Then someone may tell me what beautiful things are mentioned in that stanza and who made them. Read the third stanza. What beautiful things are mentioned? Now the fourth stanza. What beautiful things are mentioned? What else does the stanza tell us? Now the fifth stanza. What does it tell us? Now we are ready to read the poem aloud."

The Land of Blue Skies, Pages 62-65

Word Study. — A drill in syllabication may be held on the following words:

tor rents	fo li age	pi geons
lau rel	car ri er	Ital ian
myr tle	cit rons	gon do las
It a ly	Ven ice	en e mies

Preparation. — There are certain geographical facts that can be more effectively taught here in connection with these reading lessons than anywhere else. The teacher should show Italy on the globe or map, calling attention to the waters of the Mediterranean Sea that so nearly surround the country. This is the time to explain how a great city like Venice can be built upon islands and yet be a part of the country. The class should be told that Italy is made up of mountains, valleys, and wide plains. In speaking of and pointing out the wide plains of Italy, the teacher should trace the rivers, using and explaining the expression *winding rivers*. In speaking of and pointing out the hills and mountains and valleys, the teacher must use the terms *wooded mountains, show purple in the distance, beetling rocks, torrent spray, swift mountain torrents, dash out into the sunlight, down in the valleys, villages nestle on the hillside*, etc. In connection with the trees, the terms *dark foliage, citron bowers, dusky grove, golden orange, myrtle, laurel, olives*, etc., should be used. In connection with the cities and their buildings, *noble churches, palaces, and castles* should be reinforced by good pictures of Italy, Italian cities, — particularly of Venice, palaces, castles, gondolas, etc. The gondola and the gondolier should be described.

Assignment. — Read the lesson silently. Then tell me whether you'd like to visit Italy rather than Japan and why;

also what is the most beautiful of all the beautiful things described in this lesson and why you think so.

The outline given for the study lesson on silent reading lesson may be as follows:

1. *Read the lines that tell some of the things that make Italy such a lovely land. By what pretty name is the country called? Why is it so called?*
2. *Tell something about the rivers, the mountain torrents, wooded mountains, and hillsides.*
3. *Tell something of the villages and cities, the churches, palaces, and castles.*
4. *Tell all you can about Venice: (a) where it is built; (b) some of its buildings; (c) its streets; (d) its boats.*
5. *Imagine you are in Venice. What will you see and hear?*
6. *What of Venice in the day time? In the night time?*

The Dream Ship, Page 66

Preparation.—This is a poem of fancy rather than a poem of nature. To prepare pupils for reading it, the following questions may be asked:

How many have ever seen a ship? What are the *masts* of a ship? Of what are masts made? For what are they used? Which mast should you call the *topmast*? What are the sails of a ship? What are they used for? Of what are they made? What is meant by *reefing* a sail? What is meant by *furling* a sail? When do men reef the sails of a ship? (When a great wind storm comes up.) Why must they be reefed? What is a *stormy gale*? What are the spars of a ship? What do we call the men who take care of a ship and who run it? What do we call all the sailors and the other men who work on the ship? Yes, the crew. Where do the sailors work? Why do they have to climb up on the masts, even up on the topmast, and *work among the spars*?

How many know what we mean by gulfs and bays? (Parts of the ocean.) Do you know the name by which people speak of great numbers of fish swimming along together? They speak of them as *shoals* of fish. If we wanted to go to the other side of the world, how should we have to go? Yes, a ship would have to bear us, or carry us, to the other side of the world. If it were a sailing ship, it would have masts and spars and sails, and the sailors would have to spread the sails to catch the wind so the ship could move, and they'd have to furl, or reef, the sails when the stormy gales began to blow.

People very often think that the moon looks like a boat. I've seen it when I thought it looked like a slender little boat. But the poet who wrote the poem we are to read thought the moon looked like a ship. She calls it the Dream Ship. I think she calls it that because it is something like a beautiful golden ship of which we sometimes dream. Did you ever look at the moon as you were walking along? Did it seem to be standing still or moving along as you walked? Yes, it seemed to move as you moved. Do you remember what you read in the last lesson about Venice on a night when the moon is shining? Yes, there were hundreds of boats filled with people gliding along the waterways of Venice. As they looked up at the sky what did they see? (The moon and the stars.) What did we read that the moon looked like? (A dream ship on high.)

As the boats glided along the water, do you suppose the moon seemed to be standing still or moving along overhead? Yes, it seemed to be moving, and perhaps the people fancied it looked like a ship with masts made all of gold, a ship with splendid wide silken sails, rosy-red silken sails that hung fold on fold, some that spread below and some that spread aloft; sails that were never reefed, never furled, for that dream ship, the moon, fears no stormy gale. Perhaps they

fancied that the crew that worked among the spars of the dream ship were shadows, as so many things are in dreams, and that they could not be seen. As they watched the bright stars, the moon seemed to be moving among them, as a ship moves among shoals of swimming fish, and as they looked at the soft sky they fancied it looked like the purple gulfs and bays of the sea and they liked to imagine that the moon was a dream ship that would bear them "safe and soft" to "the other side of the world."

Let us read how all these pretty fancies about the moon are put into our poem by the poet Blanche M. Channing.

The Story of Mignon, Pages 67-76

Word Study. — A drill in syllabication may be given on the following words:

na tive	in sist ed	nim bly
du ties	com pan ions	zith er
peb bles	tam bour ine	drag on
knuck les	per fect ly	vi o lin
fig ure	seiz ing	mel o dy
lan guage	com fort	mem o ry
sol emn	cor ners	earn est ly
de cid ed	mo tion	dif fer ent

Preparation. — This story is one that should be *told* to the pupils before they attempt to read it. It falls into the three divisions indicated in the book. But, in preparing the story to be told to the children, the teacher may make four divisions, following the outline given below. It may be well to have the outline on the board and let the class see how it helps in telling the story.

I. The stolen child; her memories of the lost home.

After telling the story of this division the teacher may ask the following questions: How do people feel about Italy

after having seen it? What is the old story about, which we are to read? As the stolen child wandered in other countries, what did her mind picture?

II. Wilhem finds and buys Mignon.

Tell what a young man far from Italy was doing one morning. Whom did he see and what did he think about her? What did he do? What about the child? What was the child doing when Wilhelm saw her next? What did they say to each other? How did Mignon speak?

What did Wilhelm wonder about the child and how did he feel about her? What was to take place that afternoon? What did Wilhelm see? What did he do and say? What did the showman say about Mignon? What had Mignon done while the showman talked? What did Wilhelm do and say then? What did the angry showman offer to do?

What did Wilhelm pay the showman for Mignon? What was all that the showman would tell about Mignon? What did Mignon do when the rope dancers left town? What did she and Wilhelm say to each other?

III. Mignon lives with and serves Wilhelm.

How did Mignon serve Wilhelm, and how did she show her gratitude for Wilhelm's kindness to her? What about Mignon's appearance and dress as the days pass by? How was Mignon unlike other children? Who were Mignon's only companions? What is a harper? How would Mignon often amuse the baby? What is a tambourine? Describe the way in which Mignon played the tambourine.

For what was Mignon always watching? What did she do one night? Who came in when everything was ready for the egg dance? Describe the way in which Mignon danced the egg dance. What about Wilhelm during the egg dance and afterward? What was the thought that made Mignon happy? What did the man with the violin tell?

IV. Mignon sings her song for Wilhelm.

What else did Mignon do to cheer Wilhelm? What is a zither? What kind of song was Mignon's song? What about Wilhelm while Mignon was singing the song? What about Mignon herself? Listen while I read Mignon's song to you. (This poem should be read by the teacher. If the children wish to memorize it, they may do so.)

After the song was finished what did Mignon ask and what did Wilhelm answer? Tell how the name *Italy* affected the child and what she said.

Don't you hope Mignon saw her beautiful Italy again?

The Little Tambourine Girl, Pages 77-78

The teacher may tell the children that this poem seems to have been written by the poet Lucy Larcom after she had seen a little girl dancing to the music of her tambourine, dancing up and down the sunless red brick streets that lay between the dark walls of some tiresome old town in a country across the sea.

This little girl was dear and sweet, with wild, merry brown eyes and hair that hung in breezy curls about her face. She was a gay, happy little thing, although she had to dance and dance up and down the gloomy brick streets of that dull, tiresome town for her living. Lucy Larcom watched her, day after day, as she danced in the streets where there were so many wicked people. She felt sure that the little maid had no mother living; because no mother would have let her darling little girl live on the wicked streets.

Lucy Larcom wished she might have the little dancing girl for her own. She thought she would like to take her away from the wicked city, to live in the country, where she might dance in the fields among the daisies, where the wind would play with her curly hair as she swayed under the trees, her heart as light as the breeze, and her singing as joyous

as the notes of the birds in the blossoming boughs above her. But Lucy Larcom lost track of the little tambourine girl, and could never find her again. She said the memory of the poor lost little girl made her dreams sad; and she always seemed to see the brown eyes of the little girl looking sadly at her, as if reproaching her for having lost her. Every sweet little girl that Lucy Larcom afterwards saw made her think of that little lost tambourine girl.

Listen and I will read all this just as Lucy Larcom tells it in this poem.

(The teacher reads the poem before the pupils attempt to read it.) After the poem has been read by the class, the teacher may say: "As we read the poem I had a wish, a hope, about Lucy Larcom and this little girl. I dare say you were feeling it too. What was it?"

Nello and Bianca, Pages 78-82

This is an informational selection.

Preparation. — There should be a preparatory discussion, in which the teacher shows pictures of Florence, its magnificent palaces, churches, etc., its picturesque poor and their huts, copies of the masterpieces of painting and sculpture, and other treasures found in Florence. Copies of these may be had for a trifle and should be shown to the children, who only in this way can get a clear idea of what is meant by art and artists, and of the custom among artists of hiring men, women, and children, to pose for them while they make beautiful pictures of them.

The manner in which the puppet shows are conducted should be described in fuller detail than it is in the reading lesson. "Punch and Judy shows" were once much appreciated by children. It is a pity that these innocent attractions have been so completely superseded by the sometimes

questionable moving picture shows; but, though they may never be revived, the children should know about them.

Word Study. — There should be a drill in the syllabication of the following words:

Flor ence	car ni val
art ist	Bi an ca
or gan	Pi noc chio
Bep po	(Pī nōk yō)
Nel lo	La Be fo na

Assignment. — You are to read about two children who live in the “Land of Blue Skies,” and then tell me whether they or the other children you’ve read about interest you most.

This lesson should be studied, the children reading silently at their seats, following the *main* divisions, written on the blackboard, of the outline given below in fuller form for the teacher’s use:

1. *The city of Florence.*

- (a) The people of the city.
- (b) Beppo and his family.

2. *Beppo and his puppet show.*

3. *Nello and Bianca and the holidays or feast days.*

- (a) The carnival.
- (b) The church fairs.
- (c) Twelfth Day.
- (d) La Befona.

4. *Nello and Bianca at school; the story the children like.*

Discussion. — The recitation that follows should be a silent reading lesson, the teacher moving quietly about among the pupils as she asks the following questions, — which may be written on the blackboard instead, if she likes.

What beautiful city of Italy have we read about before we came to this lesson? What city are we to read about to-day? Tell what it is sometimes called. Tell me about

the people. Tell about Beppo, his home, his family. Describe Nello and Bianca. Tell how they sometimes make money. How does Beppo make a living for himself and family? When are Nello and Bianca very happy? Tell about the carnival. Tell about the church fairs. Tell about Twelfth Day. Tell about La Befona. What of Nello and Bianca and the schools? What story is found in one of their books? Of what does the story make Nello and Bianca think?

If the children can answer such questions with a reasonable degree of readiness and fluency, there should be no necessity for the oral reading of this lesson.

The Wonderful Puppet, Pages 82-94

This is a long story. It will be best treated first as a study lesson and afterwards as an oral reading lesson. No preparatory discussion is necessary.

Word Study.—A drill in syllabication may be given on the following words:

carv ing	four teen	dor mouse	ar rived
naught y	car pen ter	fe ver	Gep pet to
sau cers	naught i est	al though	Ro me o
don keys	va ca tion	in vite	An to ni o

The following headings should be put upon the blackboard:

1. *Antonio tries to carve a table leg.*
2. *Geppetto begs the piece of wood; carves the puppet, Pinocchio.*
3. *Pinocchio runs away; is naughty; makes many enemies.*
4. *Pinocchio finds a friend in the Blue Fairy.*
5. *Pinocchio allows Romeo to persuade him to travel to Play Country.*
6. *Boys arrive at Play Country; play all the time.*

7. *Pinocchio find his ears and Romeo's ears becoming donkey ears.*
8. *Pinocchio and Romeo become donkeys.*

Assignment. — The children read over the headings. The teacher asks them to find and read the answers to the following questions, asked orally or written on the blackboard.

Where does No. 1 end? With what words? (Page 83, "that little voice.")

Where and with what words does No. 2 begin and end? (Page 83, "At that moment"; Page 85, "carried puppet home.")

Where and with what words does No. 3 begin and end? (Page 85, "Geppetto found"; Page 85, "made many enemies.")

Where and with what words does No. 4 begin and end? (Page 85, "Once after he"; Page 86, "left the cottage.")

Where and with what words does No. 5 begin and end? (Page 87, "Pinocchio went gaily"; Page 90, "trotted along.")

Where and with what words does No. 6 begin and end? (Page 90, "Just as the sun"; Page 91, "strange thing happened.")

Where and with what words does No. 7 begin and end? (Page 91, "One morning"; Page 93, "laughing out loud.")

Where and with what words does No. 8 begin and end? (Page 94, "All at once"; Page 94, "like another donkey.")

The children, having by now read the lesson silently, may discuss it with the teacher and then read it orally.

The Waterfall, Pages 94-95

Word Study. — A drill on the syllabication of the following words may be held: elf in min strels dark ling

Preparation. — The teacher asks, "How many have seen a waterfall?" and should then describe a great waterfall like Niagara Falls, for instance, showing good pictures of the fall, and should tell of the loud roaring noise of its waters falling over the great cliffs down to the flat land, many feet below, where they flow away as a river.

She should then describe a small waterfall, of which there are so many beautiful ones in the country we are going to read about next. She should describe the falling water as it sparkles in the sun, and how the sun shines through the spray so that it makes a rainbow, and the water seems to be "falling in a rainbow sprinkle." As the water falls on the surface of the pool (explaining *pool*) down in the dell (explaining *dell*) it seems to be "dropping stars that brightly twinkle." She should describe the *soft, tinkling sound* of the "water in the dell," falling and "making music so." What does it sound like? Some say it sounds "Like a fairy silver bell in the distance ringing, lightly swinging in the air." Some say it sounds "like a fairy bell and like a pebble in a shell" (explain). Some say it seems to come from the dell where the elfin minstrels (*fairy musicians*) dwell, and that it sounds like the elfin minstrels playing on their lutes, or *harps*, that are made of water spray.

The teacher then reads the words:

"Tinkle, tinkle,
Listen well."

She asks, "What is it? What does it sound like?" Then:

"Like a fairy silver bell
In the distance ringing,
Lightly swinging
In the air"

She then asks, "What is it?" and reads:

"Tis the water in the dell
Where the elfin minstrels dwell . . .

"Tis the water elves who play
On their lutes of spray."

Then reads again:

"Tinkle, tinkle!
Listen well!"

She then asks again, "What does it sound like?" and reads:

"Like a fairy silver bell,
Like a pebble in a shell,
Tinkle, tinkle!
Listen well!"

The teacher then reads the entire poem aloud. Afterward the pupils may read it.

Mountain and Meadow, Page 95

Word Study. — Following a drill in syllabication of the words *gir dle*, *cav erns*, and *bow ers*, the teacher should read this poem aloud to the class. She should return to it after the lessons on Switzerland have been read. The children will then enjoy it more fully, since they will better understand such phrases as "half covered with snow," "tall and dark trees like a girdle of green," "waters that wind in the valley below," "roar in the caverns too deep to be seen," "There spread the sweet meadows," "old woods that for ages remain," "in the shade of their bowers," "high mountain plain."

A Land of Lake and Mountain, Pages 96-102

This is an informational selection, requiring a preparatory discussion, which should be given at the geography period. It is a selection that is best treated as a silent reading lesson and requires no oral reading by pupils. Certain paragraphs may be read orally by the teacher, however, after they have been discussed; as, for instance, the last paragraph on page 99. In the preparatory discussion of the country good pictures should be shown to the class.

Preparation. — There are numberless pictures of Switzerland which the teacher may secure for these lessons and which will be of the greatest help to the children. Among

the colored postcards alone are dozens and dozens of pictures that may be shown to the children with great profit.

The class should find Switzerland on the globe or map, and trace the course one would take in going from Italy to Switzerland. Some stories should be told of the monks and the noble dogs near the pass of Mt. St. Bernard who used to save hundreds of lives. Pictures of the chamois, specimens of chamois skin, and articles made from it are not difficult to obtain and should be shown to the class.

Word Study. — A drill in the syllabication of the following words may be held:

tun nels	gla ci ers	Switz er land
viv id	prec i pice	nat u ral
daz zling	cre vas ses	ter rif ic
at tempt	val u a ble	av a lanche

The selection should be treated as a study recitation. In this exercise the class reads the lesson silently, following the outline given, and then discusses with the teacher the main divisions of the lesson as they are taken up.

Guiding Outline. —

1. *Going from Italy to Switzerland.*
 - (a) *What you wish to see.*
 - (b) *Ways by which you might go.*
2. *The high Swiss Alps.*
 - (a) *Snow-covered tops.*
 - (b) *Avalanches.*
 - (c) *Glaciers.*
 - (d) *How glaciers are made.*
 - (e) *The movement of glaciers.*
 - (f) *Dangers of the crevasses.*
3. *Visiting the Alps.*
 - (a) *Why visitors climb the Alps.*
 - (b) *A Swiss mountain guide.*

- (c) *What is carried on a mountain climb.*
- (d) *Climbing a high peak.*

4. *The chamois.*

- (a) *Their appearance.*
- (b) *Their habits.*
- (c) *Why men hunt the chamois.*

5. *The countrymen of Switzerland.*

Discussion. — Why would we wish to go to Switzerland when we leave Italy? Tell some of the ways by which we might reach Switzerland in leaving Italy. Tell about the tunnels. What is a mountain pass? Tell how the mountain passes are still used. What about the tops of the high Swiss Alps? What sometimes happens to the masses of snow? What are they called? How do the people feel about them? What other dangers are there on these mountains? What is a glacier? How are glaciers made? What can a snowball help you to understand? Why do visitors climb the Alps? With whom do they generally go? Why do visitors to the Alps always go with one or more of these men? What do they carry with them? Describe a Swiss guide's climb up a steep mountain peak. Why can they go where other men dare not go? Tell all you can about the chamois, their appearance, habits, etc. Why do men hunt the chamois? What is true of the Swiss countrymen?

Two Little Mountain Playmates, Pages 102-107

This is an informational selection and calls only for a study recitation or an exercise in silent reading, no oral reading being necessary if all is accomplished by the silent reading that may be and should be. No special preparatory discussion is necessary, since all the geographical information needed for these lessons on Switzerland has been given.

Word Study. — A drill in syllabication may be held on the following words:

past ure	Pix ies	com pa ny	squir rels
cel lars	Nix ies	fur ni ture	hur rah
Nai ads	bor der ing	veg e ta bles	Jea nette
Dry ads	gal ler y	with ered	en joy

A study recitation, in which the children discuss the lesson with the teacher as they read it, may follow this plan:

The teacher begins this study lesson by saying: "Let us imagine ourselves on top of the Alps mountains ready to climb downward. We would see, lying all around us and about us, the fields of everlasting ice and snow. Now read to yourselves what our lesson tells us about the Alps — what we would see as we travel from the top downward."

Guiding Outline. —

1. *The Alps.*

- (a) *Fields of everlasting ice and snow at the top.*
- (b) *Below fields of ice and snow: stretches of high pasture.*
- (c) *Below high pasture land: forests, scattered homes of mountain people.*
- (d) *Below forests: mountain villages.*
- (e) *Below mountain villages: towns and cities.*

2. *Jeanette and her home.*

The house; the furniture; the garden; the cellar; the family's food; Jeanette's neighbors; her one playmate.

3. *The playmates.*

The playmates' school; the walk to school; the Saturday trips; the long winter evenings; the long vacation; the playmates' work.

Describe Jeanette's home; the roof of the house; the lower part of the house; the upper part of the house; the rooms of the house; describe the furniture of the house.

Describe Jeanette's garden. Tell what is stored in the cellar; tell about the food of Jeanette's family. What about the other houses and people? Tell about the playmates' school. Why do they enjoy walking to school in spring? What about chestnuts and chestnut-gathering in the fall? For what are chestnuts stored away? About what do the children hear on the long winter nights? How do the playmates spend their vacation time? What keeps Jeanette from being lonely in the summer time?

The Nutting Song, Page 107

This is a poem of nature, to be read orally by the class.

How many have seen the oak leaves in the fall? What colors do they turn? Some of them turn red, a rich, glowing, dark red, or ruddy, color. Do the leaves stay on the trees? What else fall from the oak trees? Yes, the acorns. An acorn is a kind of nut. Like all nuts, it falls to the ground when it is ripe; and this is generally after we've had heavy frosts. You may have seen the nuts still hanging on the trees when "the meadow grass is crisp and white" with frosts that "are keen and biting." Then, if you want the ripe nuts before they fall, you must "climb as high as squirrels go" and "shake them down in showers." Listen while I read a poem that is a "Nutting Song."

The children will find all the phrases of this poem perfectly familiar, save "silent upland" and "wildwood bowers."

*With the Herdsman on the Mountain; A Psalm of Praise;
Song; Pages 108-113*

This being an informational selection, the class should not be required to read it orally. However, beginning with the words, "When the sun nears its setting," on page 111, the teacher should read aloud through the close of the lesson,

including in her reading the "Psalm of Praise" and the "Good-night Song," on page 113. Later, the class should read orally both psalm and song. The teacher will find that, if they are trained as they should be, the pupils will read page 113 in concert with good effect and pleasure.

Preparation. — Preceding the reading lesson, there should be a preparatory discussion, in which the teacher takes up and discusses the following points, somewhat more fully than the lesson space allows:

1. The necessity the Swiss find of harvesting all grass.
2. The dependence upon dairy products in that country.
3. The great value of the high pasture lands on the Alps.
4. The necessity for the herdsmen's summer stay on the mountains.
5. The nature and the effect of yodeling songs among the high mountains.
6. The usefulness of the Alp horn to the herdsmen.

The teacher should show as many good pictures bearing upon this lesson as possible. There are to be found among the colored postcards sold in this country for a few cents apiece beautiful pictures of the scenery and life in Switzerland. Many of the wild flowers of the Alps are included with them, as the Alpine rose, the Alpine chrysanthemum, etc.

A fine collection of such pictures of Switzerland may be bought for the sum of fifteen cents from the "Mentor Association," 52 East 19th Street, New York City. The collection to be called for is No. 24 Switzerland, "The Land of Scenic Splendor." If possible, the teacher should have the class hear some of the famous yodeling songs. Among the Victor records are to be found excellent yodeling songs by George P. Watson and Frank Wilson.

In describing the echo songs and their effect among the mountains, the teacher must find opportunity to use, and have the children use intelligently, such expressions as: "in the heights," "snowy summits," "set the wild echoes flying,"

"answering echoes," "dying echoes," "from peak to peak," "from cliff and scar," "purple glens replying," etc. Some of these phrases will occur later in Tennyson's "Bugle Song," which the pupils are none too young to hear, memorize, and love.

Word Study. — A drill in syllabication may be held on these words:

Al pine	quan ti ties	dis tinct
ech o	re ech o	lone li est
sig nal	sol emn	com mand ed
yo del ing	e vent	cre a ted

Guiding Outline. — An outline for the study recitation, or for a silent reading exercise, may be as follows:

1. *How the Swiss care for and feed their herds.*
2. *The day the herds and herdsmen begin their upward march.*
3. *How the herdsmen and boys live in the Alps.*
4. *What Conrad does from dawn to sunset.*
5. *What Conrad does and what he hears at the evening milking time.*
6. *What the Alpine horn is, how it looks and sounds.*
7. *How the lone shepherd calls others to evening prayer and repose.*
8. *How the night comes for the herdsmen on the mountains.*

Discussion. — After the lesson has been read silently, the teacher asks the following questions:

1. What do the Swiss people do in winter for hay to feed their cattle? Where do their herds get grass to eat during the summer? Are they left there alone? Do the herdsmen keep the goats and sheep with the cows? Why not? How do the herdsmen manage to have all the herds tended?
2. What day is a great event in the Swiss year? What about the morning the journey is to begin? What about the flocks and herds on that morning? What about the finest cattle? Who are the happiest of all the crowd? What do

the men and boys do as they climb upward? How long does it take them to reach the open slopes or pastures that lie high up among the mountains?

3. How do the herdsmen and boys live up there? What do they do besides watch and tend the cattle?

4. What does Conrad do during the day?

5. What do Conrad and his father do as the sun nears its setting? What do they hear?

6. What is an Alpine horn? Describe the sounds that can be made with it.

7. Tell about the lone shepherd high among the glaciers. What does he do as the sun begins to sink in the western sky? For what is his music the signal?

8. Tell about the herdsmen on the lower Alps. What sounds and words come through the Alpine horn of the lone shepherd far away? Tell how the night falls.

How the Alp Horn came to the Herdsmen, Pages 114-123

This is a long story, and should be divided by the pupils, with the teacher's help, into the divisions given below in the paragraph *Guiding Outline*.

Assignment. — The teacher states the problem for her class by saying: "We know about the Alp horn. We are going to read a story which the Swiss people tell of how the first Alp horn came to a young hunter who became a herdsman. I want you to tell me what you think about that young hunter and what you think really became of him."

Word Study. — Drills in syllabication may be held on the following words:

stir rups

ra vines

mar vel ous

res cue

de sire

pro per ous

li quid

pro tect ed

in stant ly

con tents

de sert ed

dis ap peared

start ed	pro du c ing	grad u al ly
anx ious	de ter mined	sep a rat ed
ef fect	con tin ued	ev i dent ly
Fe nette	gos sa mer	

Guiding Outline. — The teacher may put on the board the outline given below, which the pupils will have before them during the silent reading, their study period, and also during the discussion and oral reading:

1. *The little people of the olden times.*
 - (a) *The gnomes.*
 - (b) *The Alpine fairies.*
2. *The young huntsman.*
 - (a) *Why the fairies liked him.*
 - (b) *How they protected his sleep and what they told him in his dreams.*
 - (c) *Of what he grew more fond and more proud.*
 - (d) *What he did to the chamois.*
3. *The young huntsman in the storm.*
 - (a) *Seeks shelter and falls asleep in the loft of a deserted hut.*
 - (b) *Awakes, hears the tinkle of cow bells.*
 - (c) *Looks down, sees three gnomes in the hut.*
4. *The three gnomes at work.*
 - (a) *What each gnome was doing.*
 - (b) *The strange liquid they were making.*
 - (c) *The horn they had with them.*
 - (d) *The sound the gnomes brought from the horn.*
 - (e) *The effect of the horn's notes.*
 - (f) *The appearance of the liquid in the crystal bowls.*
5. *The young huntsman and the gnomes.*
 - (a) *The gnome calls the huntsman down.*
 - (b) *Tells the huntsman to choose a bowl and drink what it holds.*
 - (c) *The huntsman drinks the milk-white liquid.*

- (d) *The gnomes praise and explain the huntsman's choice.*
- (e) *The gnomes make the huntsman a gift.*
- (f) *Gnomes disappear with the cattle, the silver kettle, the crystal bowls.*

(g) *Huntsman finds he can sound the horn.*

6. *The young huntsman and the Alp horn.*

- (a) *Fenette, the herd girl, persuades the huntsman to give up hunting and become a herdsman.*
- (b) *Huntsman makes and gives an Alp horn to Fenette.*
- (c) *Fenette and the huntsman herd their cattle, and speak through their Alp horns.*

7. *The huntsman and the chamois doe.*

- (a) *Huntsman sees and kills a chamois doe.*
- (b) *Calls good-night to Fenette, but receives no answer.*
- (c) *The next day herd boy tells of Fenette's disappearance.*
- (d) *Huntsman searches in vain for Fenette.*
- (e) *What people said had become of Fenette.*
- (f) *The huntsman, griefstricken, lives on loneliest Alps.*
- (g) *Spends his winters in guiding lost travelers.*
- (h) *His Alp horn heard at every sunset hour.*
- (i) *Hunter disappears; his Alp horn heard no more.*
- (j) *Other herdsman and their horns.*

Concluding Discussion. — What do you think of the huntsman? What was the cause of his trouble? What do you think became of Fenette? Of the huntsman?

The Fairies' Captive; The Bugle Song, Pages 123-124

Word Study. — Drill in syllabication on the following:

bri dles	sigh ing	cat a ract
bu gles	sum mits	re ply ing
lin gers	Elf land	

Preparatory Talk. — The story of Fenette's disappearance will have prepared the children to appreciate the poem,

"The Fairies' Captive." Unless they are explained by the teacher, however, certain poetical phrases may be meaningless to the children; such as, "on gossamer nights," "stars in the mists are hiding," "leave no traces," "of human kind," "glimmering steps," "in the cold night tide."

Before reading the poem to them, the teacher may ask the children if they have ever been out on a night when there were mists or fogs so heavy that the stars looked dim,—almost as if they were hiding in the mists. Some mists or fogs are not so heavy, but seem to hang over everything like a thin veil, a veil of the material we call *gossamer*.

Those are the nights on which the fairies are said in Switzerland to ride about, over the hills where the fox-gloves and other wild flowers grow, and down in the hollows that are dark and damp. On such nights it is said that one may sometimes hear the fairies or elves, blowing their horns and bugles as they ride their fairy steeds, with bridles and stirrups ringing, "Kling! Klang! Kling!"

As I read the poem to you, tell me of what story it makes you think, a story that the poet who wrote these verses about the fairies' captive, or prisoner, must have known. The poem may help you to decide what became of Fenette.

Do you remember how the fairies felt toward the huntsman? Do you suppose they wished to make him unhappy? Do you remember what became of the huntsman? What do you think, now, may have become of the huntsman? Where may the fairies have been taking their captive? If it were Fenette, what do you hope was the end of the story?

The Bugle Song, Page 124

Some people might consider this poem beyond Third Grade pupils, but the preparation and suitable setting for it, provided by the preceding story and poem, make it even

less difficult for these Third Grade pupils than it would be for Fourth Grade pupils who had not such preparation.

There are phrases which must be used — and probably explained by the teacher — such as the following: "snowy summits old in story," "the long light shakes," "wild cataract leaps in glory," "from cliff and scar," "the purple glens replying," etc.

This selection to be memorized ends the fifth lesson group.

The Pleasant Land of France, Pages 125-133

This is an informational selection and should be treated as a study lesson pure and simple: read silently in class, with no exercise in oral reading.

Preparation. — A map should be provided in the classroom upon which the children should find France. They should follow its boundary lines, noting especially the part which borders on Switzerland and Germany. The wide level plains and the rivers of France should be pointed out; the breadth of its rivers and their slow currents should be described and explained. The sea coast of France should be traced; its fishing towns should be located. The city of Paris should be located and described in considerable detail. Good pictures of France, its rivers with their bridges, its cities with their buildings, its people and their homes and occupations, particularly as mentioned in the reading lesson, with emphasis on the occupations of the children, should be shown to the pupils.

Word Study. — A drill in syllabication may be held on the following words:

al monds	guilt y	des per ate
per fumes	U nit ed	in no cent
sar dines	Ger man y	gen er al
or phans	in ter est	mis er a bly

hes i tate	fac to ries	Na po le on
chap el	mul ber ries	Cas a bi an ca
Par is	u ni form	
pa tient	re pub lic	

Guiding Outline. — The following outline is to be given the class for guidance in the study lessons and discussion:

I. 1. The country of France.

- (a) *Into France from Switzerland.*
- (b) *What French boys and girls think of their country.*
- (c) *In what respect France is unlike Switzerland.*

2. The rivers of France and what they could tell,

- (a) *Of villages and farms;* (b) *of boys and girls;*
- (c) *of cattle and washerwomen;* (d) *of towns and cities;* (e) *of orchards and vineyards.*

3. The fisher folk of France.

- (a) *How the coast country and people differ from the river country and people.*
- (b) *Why the fisher folk often work day and night.*
- (c) *The children and the fish canneries.*
- (d) *The homes of the fisher folk.*
- (e) *The "orphans of the sea."*
- (f) *The work of the "orphans of the sea."*
- (g) *The wayside shrines and chapels of the coast country.*

II. 4. The soldiers of France.

- 5. What government France has now and what it used to have.*
- (a) *As a republic;* (b) *as a kingdom;* (c) *the kings and nobles of France;* (d) *how they treated farmers;* (e) *how they treated shop-keepers;* (f) *the king's troubles with other countries.*
- 6. The French people and their great troubles.*
- (a) *Many men killed in the wars.*
 - (b) *All work done by women, children, and the aged.*

- (c) *Years of terrible wrongs.*
- (d) *Mocked by the nobles.*
- (e) *The mistakes and cruelty of the people.*
- (f) *The kings and nobles of other countries.*
- (g) *The great Napoleon helps the people.*

7. *The French people since the days of Napoleon.*

Of course the teacher must add briefly to the above outline the terrible sequel of which children even younger than these are hearing daily: France and her trouble to-day.

Discussion. — After studying the lesson in connection with this outline, the children should have a silent reading lesson, during which the teacher may ask and the pupils answer the following questions:

About what would you hesitate when leaving Switzerland? Why? Who would be surprised that you could hesitate? Why? In what way is France unlike Switzerland?

If the rivers of France could speak, what would they tell? When they grow wider and deeper, what would they tell?

How could we get to one of the fishing villages? How does this coast country and its people compare with the river country and its people? When and why do fishermen work day and night? What of the fish that are caught and what of the children's work? Describe the homes of the fisher folk and the streets of their villages.

Who are Pierre and Marie? Where are they going? What of their faces? Who are the "orphans of the sea" and what can you tell about them? If the sea could speak, of what would it tell? How do the fisher folk speak of the sea and why do they call it so?

What have the fisher folk put along the coast of France? When and why do the people go to these places?

What would you see in France that would surprise you and why would you feel surprised? In what way is France

different from what it used to be? What kind of government has France to-day? What did it used to have?

Tell how the king and his nobles treated the farmers and other working people; what they did in the shops and in the churches. What did the King's love of power bring to France and the people? After so many men were killed in the wars, who did the work of the country?

What kind of people were the French? How did they bear their wrongs? What about them, when they could not get bread to eat? How did the nobles mock the poor hungry people, and what did the people do? What cruel things did the people do and why did they do them? Where was some of the fighting done and why was it done there? Who won? Who helped them to win? What changes then took place? Of what do the people of France still tell?

What do you boys and girls know of the changes in France since this lesson was written?

Casabianca, Pages 133-134

This fine poem was once such a favorite with teachers and pupils that it was worn threadbare and as a natural consequence was cast aside for a while. But its real value and beauty have recently brought it again into favor; for children love it and always will. It requires a careful oral reading on the teacher's part to prevent its being read by the pupils in a bombastic manner and with exaggerated emphasis.

The poem is founded upon a historic incident during the battle of Aboukir, which occurred in 1798, in which a French naval officer perished with his son, the young hero of this poem by Mrs. Hemans.

Word Study. — Before the poem is read, there may be a drill in syllabication on these words:

chief tain	pen non
wreath ing	per ished
gal lant	con scious
frag ments	un con scious

Preparatory Talk. — The teacher should make clear such unusual phrases as the following: "Whence all but him had fled"; "As born to rule the storm"; "A creature of heroic blood"; "burning shots replied"; "lone post of death"; "still yet brave despair"; "through sail and shroud"; "wreathing fires made way"; "Wrapped the ship in splendor wild"; "Like banners in the sky"; "With mast, and helm, and pennon fair;" "well had borne their part."

The literal narrative might be given as follows:

More than a hundred years ago, the French people were engaged in one of the many wars which France has suffered.

In those days, the fighting was done largely between ships on the water. It was in one of these naval battles (as fights between ships are called) that a brave French naval officer had stationed his son on the deck of one of his ships, telling him not to leave that post of duty until he gave him permission. Soon after leaving his boy, this brave chieftain (or officer) was killed. He lay there dead and unconscious of his son, unable to speak and tell him to save himself.

Casabianca, the boy, knew not that his father lay dead. He stood there on the burning deck, although everyone had fled for their lives, or been killed. He saw the flames leaping all around him, lighting up the ships near, the dead men on the decks, the dark waters around.

He watched the awful flames roll on, leaping up among the sails and shrouds, catching the flag, wreathing the mast, the helm, the whole ship, in the wild splendor of the flames; he saw that they were coming nearer and nearer; he felt their heat like a hot breath on his brow, on his hair. But still he would not move. He had called to his father more

than once; he called once more aloud, "My father! Must I stay?" Then, as he heard no word, he stood there all alone at his post of duty, which had now become a lonely post of despair, for he saw that he must die. He did not cry aloud for help. He stood in "still yet brave despair."

Then there came the burst of a terrible sound, more terrible than any burst of thunder; the ship had been blown to pieces, perhaps by the fire reaching the supply of gunpowder! All the sea was strewn with fragments of the noble ship, with its ruined mast and helm, and fair, proud pennon, its flag; all that well had borne their part (that had acted bravely and nobly) in the great battle had perished; but the noblest thing that perished there was the faithful young heart of the noble boy, Casabianca.

Gay Paris, Pages 135-140

This is an informational selection and, as such, calls for a study lesson, then a silent reading lesson.

The preparatory discussion, before the first lesson on France, should be sufficient to explain this lesson, with the single addition of the displaying and discussion of good pictures of Paris, and recalling and emphasizing some of the special points brought out in this lesson.

Word Study. — There may be several drills in syllabication on the following words:

bon bons	de li cious	Co sette
cab bage	mu se um	pa rade
car rots	per mit ted	bal loons
let tuce	ap pear ance	sa lute
syr up	po ta toes	four teenth
cir cus	the a ters	In de pen dence
un cles	lem on ade	Cin der el la
neph ews	stat ues	Vive la France
ar tist ic	poo dles	(Veev lah Frahns)

*Guiding Outline.—*1. *The city of Paris.*

What kind of city it is; what is sent there; what are to be found in the markets, stalls, and baker shops; the visitors to Paris; the museums of Paris; the beauty of Paris and how it is kept.

2. *The river Seine.*

How it flows; its stone bridges; its island.

3. *Interesting sights from the Seine bridges.*

The boats; the washerwomen; the dog washings.

4. *Independence Day in Paris.*

The best holiday; when it comes; what are closed; the flags of France; the people who come in, what they carry, and what these are for; the soldier's parade; what the people do, what they cry.

5. *The parks of Paris.*

Why the people go there; what are found there to amuse the children; the stories acted there for the children; which are liked best? Why?

Discussion. — What have you learned of the city of Paris? What of the shops? The market stalls? The baker's shop? Who go to Paris and for what do they go? What of the museums in Paris? How is Paris kept beautiful? What river flows through Paris? What of its bridges? Its islands?

What interesting sights might one see while standing on one of the Seine bridges? Tell all about the boats and with what they are loaded. Tell about the washerwomen. What funny sight might be seen from the bridge?

What is the best French holiday? When does it come? What are closed in Paris on that day? Tell about the great parade of soldiers. What do the people do after the parade? Where do they generally go? What may be seen there? What story do the children prefer to see acted? Why?

Cinderella, Pages 141–156

This selection is to be treated as a dramatic reading lesson. The words in italics may be read in a lower tone than the rest of the matter and without conversational emphasis; or they may be read silently; or by some one child, other than the actors, specially designated for this work. At first, perhaps, it will be better to have the matter in italics read orally, so that, by contrasting the other reading with this, more expression may be secured in the speeches of the play. Afterward, if the class wishes to do so, this selection may be given as an actual drama; then, while the actors are practicing their parts, the matter in italics will be read silently.

The teacher who studies this dramatization will see, of course, that she must tell the old story of Cinderella, according to the run of the present adaptation, introducing Puss for the purpose of breaking an otherwise excessively long monologue by Cinderella. Telling the story with this new feature is absolutely necessary and should be done before the selection is read by the class. It should not be difficult for any teacher to give this adaptation of Cinderella.

Word Study. — Before the children read the lesson they should have a drill in syllabication on the following words:

Char lotte	liz ards	an nounced
cin der	whisk ers	sim ple ton
scour ing	roy al	earn est ly
scrub bing	her ald	as sem bled
sim pers	hith er	Hen ri et ta
kitch en	ser vant	or di na ry
gar ret	gra cious	in ter rupt ing
mis tress	re duced	haught y
stin gy	pro found	kitch en

The Fairy Godmother, Pages 156–157

This is a simple poem of childhood, too simple to need any preparation. The ideas are all familiar to children. There may be a few who do not fully understand such phrases as “magic fairy things,” “knights in armor,” “dragons fierce and dangerous.”

The lesson may be assigned for study by the teacher: “This poem tells about a little girl’s dream. Read it to yourselves and then tell me in your own words all that she dreamed. Tell me why her mother found her where she did.”

Cosette, Pages 158–172

This is a long story and must be separated into its main divisions for study.

Word Study. — Before the lesson a drill should be held on syllabication of the following words:

mad ame	rub bish	Kath a rine
com fort	mat tress	bus i ness
er rand	Co sette	Thé nar diers
ba sin	la zi est	(Tā nar' dyā)
twen ty	tim id ly	rev er ent ly
thir ty	trav el er	mag nif i cent
rib bons	nat u ral	

Guiding Outline. —

1. *Cosette knits and hides in the kitchen; tells a falsehood.*
2. *Cosette sent to the spring; stops at the toyshop.*
3. *Cosette runs to the spring; loses the money.*
4. *Cosette returning from the spring; meets a stranger.*
5. *Cosette conducts stranger to the inn, is saved a beating.*
6. *Cosette returns to her knitting; stranger buys her stockings; tells her to play.*

7. *Cosette plays with the lead sword; sees the little girl's doll; Cosette cries.*
8. *Cosette receives a magnificent doll from the stranger; goes to bed with her doll.*
9. *Cosette sleeps; the stranger puts a gold piece in her shoe.*
10. *While Cosette still sleeps the stranger pays his bill and buys Cosette.*
11. *Cosette wakes; finds the gold piece in her shoe.*
12. *Cosette and her doll travel to Paris with the stranger.*

The pupils will follow the outline given above, in their study lesson, discussing the points with the teacher that may puzzle or deeply interest them. In these discussions the children will have made clear to them such phrases as "at the inn," "the crosspiece of the table," "a small natural basin," "shoes ready for the good Christmas fairy," etc.

There is a great opportunity here for expressive oral reading in rendering the careless speech of the men stopping at the inn; the harsh talk of the Thénardiers; the timid words of Cosette; the kind voice of the stranger.

Since the story is so long, the teacher should read some of the longer paragraphs, calling upon different pupils to read the words spoken by the different characters.

It is a good selection for dramatization and if the children wish to work out a drama, the teacher should encourage and help them in doing so.

Discussion. — Did Cosette do wrong to tell a falsehood? Why did she do it? Did it help her any to tell the falsehood? Do you think Cosette was very wicked? It is wicked to tell a falsehood, isn't it? Who in this story is wicked? Do you suppose Cosette was a pretty child? Was she sweet looking in her rags? How do you suppose the little Thénardiers looked? Why did the stranger give the doll and the gold piece to Cosette instead of to the other little girls? Whom do you admire most in this story?

For Good Luck, Page 173

This is a very short selection, but if the lesson it is intended to teach could be indelibly impressed upon the young readers, it would be worth much more than many longer selections.

Preparatory Talk. — A short talk by the teacher before reading this lesson should point out the wrong in ruthlessly “picking from the stalk” more flowers than we need or can really use, or gathering in needless quantities “water-wonders of pond or brook,” or in “pulling up by the root” the vines and flowers, which, if left in the ground, will come back every spring or summer to greet the children as if they were indeed “Little Kings and Queens of the May.”

Those of the pupils who have read “Mabel on Midsummer Day” in the Second Reader will recall the reward bestowed by the wee good folk upon the child who did not pick the wild strawberry flower nor break the lady fern, but left the pretty green things growing. This will make clear the meaning of the last three lines.

Two Children of the Black Forest, Pages 174-178

This is not solely what has been called an informational selection, since it includes a description of the home and life of two children in the romantic Black Forest, these children being as real and lifelike and interesting as the characters in any story. The teacher will, however, find that this selection calls for silent rather than oral reading.

Preparatory Talk. — In the preparatory discussion the teacher should show pictures of Germany, particularly of the Black Forest (Mentor Association No. 65, *The Story of the Rhine*; see page 309 of this Manual.) She should use a good map showing Germany and Switzerland, and have the children trace the course of the Rhine from the

mouth southward to its source, high above the pine belt in the Alps of Switzerland. Then, starting from the source the teacher asks, "How do you suppose this little mountain stream moves, — slowly or rapidly?"

In what way does such a stream seem to "leap" and "race" along? How do you suppose this stream moves, down here in the level land of the Black Forest, slowly or rapidly? Why slowly, here? In what way does such a stream seem to "creep" along? Have you ever seen a small pond or a pool of still, dark water away off in the woods? How do pools differ from brooks, and rivers from ponds?

How many have ever been in a thick pine forest? How do the trees grow there? Have you ever heard the low murmur of the wind among the pines?

We are going to read about Hansel and Lischen, a dear little boy and girl who lived away off in a forest in Germany, where the tall pine trees grow so close together that they make a thick, dark forest called the Black Forest.

Word Study. — Before the children are given the outline for the study lesson, they should be drilled on the syllabication of the following words:

Han sel	com pelled	flax en
Lis chen	em per or	peas ants
(lis' kēn)	o be di ent	com fort a ble

Guiding Outline. —

1. *The river Rhine.*

- (a) *A little stream high up in the Swiss mountains.*
- (b) *A longer stream in the Black Forest.*
- (c) *The famous river Rhine.*

2. *The Black Forest.*

- (a) *The thickness and size of the pine trees.*
- (b) *The silence of the forest.*
- (c) *The still or slowly moving waters in the forest.*

3. *The people of the Black Forest.*
 - (a) *The children of the forest.*
 - (b) *The schools of Germany.*
4. *Spring and summer in the forests.*
 - (a) *The berries and the sunny places of the forest.*
 - (b) *The dark places and pools of the forest.*
 - (c) *The strange folk of the forest.*
5. *The fair before Christmas.*
 - (a) *Where and how long the fair is held.*
 - (b) *Hansel and Lischen's enjoyment of the fair.*
6. *The Christmas trees in Germany.*
 - (a) *Hansel and Lischen's tree.*
 - (b) *How Christmas Day is spent.*
7. *Christmas, Easter, and other holidays in Germany.*
8. *The Emperor's birthday.*
9. *What we know about Germany as it is now, and the changes since this lesson was written.*

The teacher will seize this opportunity to demonstrate to her class that national enemies are not necessary personal enemies; that "people are people, wherever found."

Discussion.—Questions to be asked during the silent reading lesson: Describe the little stream that grows into the great river Rhine. Describe the dark parts of the Black Forest. Describe the sunnier parts of the forest. Tell about the people and their houses. Tell all you can about Hansel and Lischen. Tell how Hansel and Lischen feel about their forest home, how they spend the spring and summer. Tell about their trips to the darker parts of the forest. Tell about the Christmas fairs in Germany. Tell about the Christmas trees in Germany. How is Christmas Day spent in Germany? What do they do in the evening? Tell about the other German holidays. Which is the greatest? What will Hansel and Lischen see on that day?

Good Friends, Page 179

This is a poem of nature. Who can tell me the different things that have a "dwelling in the wood"?

How can a flower laugh or smile? (By blooming.) How can fluttering leaves make "cheerful talk"? How can a thrush or other bird say farewell to us? Can anyone learn anything in the woods? What is it to be wise, to have wisdom? Can we learn anything from the air? If we spoke of "the wisdom of the wood," what would we mean? What would we mean by "airy wisdom of the wood"?

You are to read a poem called "Good Friends." It seems almost as if Hansel and Lischen, or Conrad and Jeanette, were talking in the poem.

When you have finished it, tell me who you think the "Good Friends" are and then you may read the poem aloud.

Where Go the Boats, Page 180

Preparatory Talk. — To-day we are to read a poem that was written by Robert Louis Stevenson. Who remembers the names of some other poems we have studied that were written by Stevenson?

I have told you some of the things Louis used to play when he was a little boy. Which of the poems I have read to you tell of the happy time Louis used to have when he was a little boy? At what did he like to play particularly? Yes; and he liked to play at boating, too. He used to make believe his bed was a boat; and once he built a boat of chairs on the stairs. Louis liked to watch the ships on the ocean. Have you ever watched boats and ships sailing away and away from the shore? Where were they going? Why were they sailing away? Do ships and boats always come back? Sometimes they are wrecked far from where they started. If people see them, they take the boats ashore, that is, to the land.

Louis liked to watch the rivers as well as the ocean. Did you ever see a river that flowed through dark-brown soil? How did the river look? Have you ever noticed the white pebbles and grains of sand that were left by a river near its bank? Sometimes the grains look like silver or gold. Does the water of the river ever stop or does it flow on forever, down the hills and through the valleys? Sometimes a mill is built by the river, so that the water may turn the mill-wheel, as it flows past.

Do you like to watch a river? Where do you like to sit while you watch it, especially if it is summer time? Why do you like to sit under the trees on the bank? Have you ever noticed leaves from the trees floating on the river? Have you ever noticed the water as it forms little piles of white foam against the bank or rocks in the stream? Have you ever set sail on the water little things, like chips and leaves, as if they were little boats? Louis liked to do that too. In this poem he tells us about himself as a little boy. He tells us how the river looked as it flowed along; how the foam of the water formed in places like fairy castles. How many know what a castle is? Stevenson tells us how he sent the green leaves a-floating like little boats. He liked to think they might float a hundred miles or more and that other little children might find them and bring them ashore.

Presentation of the Whole Poem. — The teacher's rendering must be quiet, simple, musical, and suggestive, in the third and fourth stanzas, of the child's wonder over the seeming endlessness of the river. The tempo of these last two stanzas should be slow and very even, the tone clear and bright.

Discussion. — (Read first stanza.) What was the first thing you saw as I read? How did the river look? Why did it look dark? How did the sand look? What else did you see? Who was under the trees? What was he doing?

(Read second stanza.) What picture did you see as I read?

(Read third stanza.) What new picture did you see?

(Read fourth stanza.) Did you see the boy in this stanza?

Was he still looking down at the leaf boats a-floating? Why not? Of what was the boy thinking?

Assignment. — In their first attempts at reading this poem aloud the pupils will probably overstress the last word of each line; and, in order to obviate this probable fault, the teacher's main efforts must be directed to emphasizing smoothness. She can secure smoothness from the children by saying the lines herself repeatedly and by getting the children to feel the sentiment and to see the pictures. For instance, if they are really visualizing they will bring out the words *dark brown* as much as they will the word *river*; *green leaves* even more than *a-floating*, etc.

As soon as the class as a whole has learned to read the poem effectively they should memorize it, in order that the smooth rendering as well as the thought may remain with them as a permanent possession. Probably most of the class will have memorized it automatically by the time the reading lesson is finished. The following simple outline of questions may be put on the board as an aid to quick memorizing. The teacher or one child may ask each question, and the class reply by repeating the stanza in concert.

Stanza 1. How does the river look?

Stanza 2. What is floating on the river?

Stanza 3. Where is the river going?

Stanza 4. What will happen a hundred miles away?

Along the Storied Rhine; The Lorelei; The Rat Tower of Bingen on the Rhine; The Story Teller, Pages 181–189

As will be seen at a glance, the four different selections composing this section should be treated in different ways. Each should be developed as a separate lesson, although all

are so closely connected that they might be considered as different parts of one long lesson.

Word Study. — Drill in syllabication should be held for all four parts of the lesson at once on the following words:

mean while	Hat to	Lo re lei
girl hood	wick ed	(lō' rē lí)
an cient	nor mal	gra na ries
sto ried	o beyed	au di ence

Guiding Outline. — “*Along the Storied Rhine.*”

1. *At what Hansel and Lischen worked,*
 - (a) *in spring and summer;*
 - (b) *in the autumn;*
 - (c) *during the long winter evenings;*
 - (d) *winter days.*
2. *With the rafts on the river.*
 - (a) *Of what the children talk.*
 - (b) *Lischen’s little boats.*
 - (c) *What Lischen wishes and what her father has promised.*
 - (d) *What his father has promised Hansel.*
3. *Following the Rhine*
 - (a) *through sunny plains;*
 - (b) *between low hills with vineyards;*
 - (c) *between steep cliffs with grand castles and ruins.*
 - (d) *The Storied Rhine.*

Assignment and Discussion. — This should be an exercise in silent reading, after which the teacher asks:

What work does Hansel do in the spring? What work does Lischen do in the spring? What work do both do in the autumn? What do they do on long winter evenings? What have you seen that may have been made by these children of the Black Forest? How do some German chil-

dren make their living? What does the father of Lischen and Hansel do on the long winter evenings? Their mother?

Where does Hansel go on winter days to help his father? What is done with the rafts of logs? Of what do the children love to talk? How does Lischen play by the river? Of what poem does this make you think? What does Lischen wish and what has her father promised her and Hansel?

Through what kind of country does the Rhine flow first? (Sunny plains.) Through what kind of country next? (Low hills.) What would you see on the low hills? Through what kind of country does the Rhine finally flow? (Steep hills.) What would you see on the steep hills and rocky cliffs? What suitable name has been given to the Rhine?

Guiding Outlines.—

I. "The Lorelei."

1. *Lorelei, the famous rock and echo.*
2. *Lorelei, the water sprite.*

II. "The Rat Tower of Bingen on the Rhine."

1. *The island tower.*

2. *Bishop Hatto:* (a) *the bishop's wealth;* (b) *the famine;* (c) *the starving poor;* (d) *the bishop's cruel deed;* (e) *the rats and the bishop's picture.* (f) *the bishop's escape;* (g) *the bishop's end.*

The class may follow the above outline in the study of the two stories and in reading them aloud.

Treatment of "The Story Teller."—There is a familiar painting, a copy of which may be had for a few cents, which seems to have been made for this poem, or the poem for the picture. The children should have this picture to study and discuss before the poem is read. The children will be likely to read this poem well after seeing the picture. It will probably be necessary, however, to caution them not to pause or lower their voices at the end of the first line in stanzas 2, 3, 4, 9, 10, 11, and 12.

After the poem has been read, the teacher may ask, "What story of the Rhine do you think he is telling?"

This will provide opportunity to have the children retell some of the stories of the Rhine from previous lessons. The teacher may promise to tell them some other stories of the Rhine, and she will find her class intelligently eager to hear more of the numberless beautiful stories of the Rhine.

The City under the Zuyder Zee, Pages 190-196

Preparation. — Very little in the way of preparatory discussion is necessary for this lesson. The bay known as the Zuyder Zee should be described by the teacher, and found on the map. The Rhine River should again be traced from its source to its mouth in the Zuyder Zee.

Word Study. — A drill in syllabication should be held on the following words:

cap tain	ea ger ly	a maze ment
pre cious	har bor	pre par ing
car go	worth less	fi nal ly
Zuy der Zee	trad ers	res er voir
Stav o ren	bel fries	

Guiding Outline. — The oral reading of the lesson should be preceded by a study recitation and discussion, during which the outline given below should be developed, teacher and pupils discussing the story and the teacher writing the outline on the blackboard as it grows.

She may say to the class, "In this story we shall read of some proud and selfish deeds and the results of those deeds."

Proud and selfish things done

Lady Stavoren orders captain to bring cargo of most precious thing on earth. (Discuss object: To gratify vanity.) Boasts made to friends.

Results

Captain brings cargo of wheat. (Discuss reasons which determine selection.)

Lady Stavoren angry. (Discuss reason.) Orders wheat cast in sea.

Lady Stavoren throws ring into sea. Says she will look for punishment when she sees it again.

Rich refuse to have wall mended. Poor can drink wine instead of water.

Captain begs her to give it to starving poor. Obeys orders reluctantly, but says God will punish her.

Next day Lady Stavoren's cook finds ring in stomach of fish. Sends ring to Lady Stavoren. Effect on her. Is it often anything is ever found in the sea? Was this an accident? Same day buildings were burned. Ships were lost at sea. Money lost. Lady Stavoren becomes a beggar. Wishes for wasted wheat.

Sand bar fills harbor. People without work and in need of water. Poor people beg rich to have sand dug away.

Discussion. — Is it necessary for us to think of others? Do we have to think of others at school? At home? Does your father have to think of others in his business? Does not every one owe some thought and consideration to others not so fortunate as themselves? Of whom should Lady Stavoren have had some thought and care? Tell me what you think of the character of Lady Stavoren. Was her punishment too severe for her? Was this too hard a punishment for the rich men of Stavoren? Do you suppose this story does any good to the children of Holland to whom it is told? What good?

(From such a concluding discussion "the heart of this story" is firmly fixed in the minds of the young readers.)

The Land of Dike and Windmill, Pages 196-210

Preparation. — The teacher should have the pupils find Holland on the map. She should show pictures of the country,—its people, its dikes, its windmills, its canal boats, etc.

The teacher should tell them the story, "Peter, the Little Hero of Haarlem" and afterwards read to them Carey's poem, "Peter at the Dike."

Word Study. — A drill in syllabication should be held on these words:

Hol land	cop per	in dus tri ous
marsh es	dan gling	e lec tric i ty
dai ry		

Guiding Outline. — For the silent reading lesson, the following outline may be put upon the blackboard:

1. *What was once where Holland is now?*
2. *How Holland was made.*
3. *What the people hope to do.*
4. *How they make farming land.*
5. *The dikes.*

Their size and appearance; what the largest dikes do; what one sees from a big dike; the danger that threatens the dikes; the watchers of the dike; the alarm bell and its effect.

6. *The windmills of Holland.*

Where they are built; how they are made; how they help the land; the different kinds of work they do.

7. *The canals of Holland.*

Where they are; what use is made of them.

8. *The people of Holland.*

9. *The homes of the Dutch people.*

10. *The Dutch farms and farmers.*

Their pastures; their cows; their cow houses; their dairies; what they sell from the farms.

11. *The work of the Dutch.*

*Of the women; of the girls; of the boys; kind of men
and women the boys and girls of Holland grow
to be.*

Little Brown Hands, Page 202

Preparation. — This poem of childlife and of nature should be read orally, of course, but a certain amount of preparation is necessary. Some of the phrases must be made clear to pupils who are unfamiliar with the objects, such as, "the elder blooms white," "oriole's hammock nest," "mighty rulers of state," "the pen of the author," "the sword, the chisel, and palette."

Word Study. — A drill in syllabication may be given on the following words:

el der	pal ette	au thor
ham mock	o ri ole	states man
slum ber		chis el

Preparatory Talk. — How many of you have ever been in the country to stay a while, during the summer and fall? Did you ever drive the cows to the pasture and then drive them home at evening? Did you ever help make hay down in the meadows? Did you ever gather great bunches of milky white blooms from the elder bushes? Did you ever go grape-hunting in the early fall when the air seemed to shed a soft purple light in the afternoons? Did you ever hear the partridge or quail whistling in the fields, that were growing yellow with the ripening wheat? How does he whistle? What does he seem to say? Did you ever see the beautiful oriole? Of what colors are his feathers? Have you ever found an oriole's nest, swinging like a little hammock in a treetop?

Did you see children at work in the country? How did

they look? How were they dressed? Perhaps they were children of poor parents and lived in a humble home. Did you feel sorry for them because they had to work? Perhaps some of you have had to work in the country on the farm. Did you think your lot a hard one because you had to work?

Have you ever dreamed of becoming a great man or woman? Whom do you consider great men and women? Kings? Presidents? Statesmen who help to make the laws of the land? These are men who are "mighty rulers of state"; that is, rulers of the country in which they live. Those who can write great books are authors. Would you like to be an author? A general, the great leader of an army, who knows how to handle the sword and gun? An artist, who paints great pictures, who knows how to handle the paint brush and the palette? A sculptor, who knows how to use the chisel and carve wonderful statues of marble? Let us see what our poem says about doing these things.

With Jan and Gretchen in Summer; A Boating Song;
Pages 203-207

Preparation. — Like all these stories which introduce the child life of other lands, this selection is partly informational and requires less preparatory discussion than the selections which are purely informational. Before the children read it, however, the teacher should give a fuller description of certain things referred to here than there is space for in the lesson, such as, "bulb culture," "feeding the hopper of the grain mill," "tile floors and cupboard beds."

As many good pictures of the scenery and life of Holland as can be procured should be shown to the class.

Word Study. — A drill in syllabication should be held on the following words:

Gretch en	suc cess ful	u su al
tu lips		

Guiding Outline. — The following outline for a study recitation may be put upon the board:

1. *Jan and Gretchen, — their father's occupation.*
2. *Gretchen's morning walk in summer, what she sees.*
3. *Bulb culture in Holland.*
4. *Gretchen in the dairy.*
5. *Jan's going to the valley market.*
6. *Gretchen and Jan at the mill.*
7. *Jan and Gretchen on the dike.*
8. *Gretchen and her mother's work on Saturday.*
9. *How the Dutch kitchen looks on Saturday evening.*
10. *Jan and Gretchen and their cupboard beds.*

During the study recitation the pupils discuss with the teacher each point in the outline given above, and the teacher will thus discover whether the children are getting clear, true pictures of childlife in Holland.

The Boating Song, Page 207

This poem is so simple and easy that it may be read orally with little or no preparation.

A Day at the Dutch Fair, Pages 208-214

Word Study. — A drill in syllabication should be held on the following words:

Ker messe	ker chief	pa vil ions
trou sers	cen ter	blus ter ing
jack et	skat ers	:
mus lin	vel vet een	

Guiding Outline. — This lesson should include a study recitation followed by silent reading. The outline follows:

1. *What the Kermesse is.*
2. *How Jan dressed himself for the Kermesse.*
3. *How Gretchen dressed herself for the Kermesse.*

4. *When the family starts for the Kermesse.*
5. *The boat on the canal near Jan and Gretchen's home.*
6. *What Jan and Gretchen saw from their boat.*
Large well-loaded boats and barges on the canal; house-boats resting by the canal banks; what the occupants were doing.
7. *What Jan and Gretchen think of life on a houseboat.*
8. *What was to be seen on both sides of the canal.*
Cattle and farmhouses; storks on the roofs and in the canals.
9. *How Dutch children feel about the stork.*
10. *What Jan and Gretchen saw in town.*
Waterways and bridges; the town house; the market place; dances and concerts in the park pavilions.
11. *How Jan and Gretchen felt when they first reached the fair and then when they got home again.*

Questions. — These questions should be asked by the teacher while the children read silently:

What is the Kermesse? Where and how long is it held? What did Jan and Gretchen do for months beforehand? Tell about Gretchen's dress for the fair. Describe the start for town. Tell about the boat on the small canal near home. With what were the boats and barges on the large canals loaded? Why is so little water in Holland fit for drinking?

Tell about the houseboats on the canals. Tell what the women and children on the houseboats were doing. Do you agree with Jan or with Gretchen about life on a houseboat? Tell what each thought about it. What were to be seen on both sides of the canal? What did they see the storks doing? How do Dutch children feel about storks?

What about the houses and streets in the town to which Jan and Gretchen went? Describe the houses in the town. Describe the market place and tell what goes on there.

What did Jan and Gretchen see at the parks and pavilions? Tell how Jan and Gretchen felt at first about staying in town. Then how they felt when they got back home.

Winter Song, Page 214

This nature poem is simple and can be read by the children without difficulty. To those of the class who have experienced the joys of a snowfall and of skating on ice, every idea expressed in the poem will be perfectly familiar. If the class reading this book have had no such experience, the teacher must do her best to give them clear and accurate mental pictures of the situation referred to in the poem, by means of talks, description, and pictures.

The class will enjoy returning to this poem after having read the following lesson, and will then read it with greater pleasure and appreciation.

With Jan and Gretchen in Winter, Pages 215-221

Word Study. — A drill in syllabication should be held on the following words:

scram bling	cho sen	A mer i ca
rest less	re flect ed	
wist ful	Van Win kle	

Guiding Outline. — For this lesson there should be a study recitation following the outline given. No preparatory discussion will be necessary for the oral reading, which the class will probably enjoy immensely. The outline follows:

1. *Winter in Jan and Gretchen's country.*
2. *Skating to school and other places.*
3. *Some of the holidays and pleasures that come in winter.*
4. *An ice-boat; a moonlight night on the frozen canals.*
5. *In town the day before "The Feast of St. Nicholas."*

6. *How Jan and Gretchen and their parents spent the time.*
7. *Old Mother Van Winkle and her shop.*
8. *The foreign children seen in Mother Van Winkle's shop.*
 - (a) *How they were dressed.*
 - (b) *How they talked.*
 - (c) *Who they were.*
9. *What Jan and Gretchen's father told them about America.*
10. *The appearance of St. Nicholas on the streets.*
 - (a) *How he looked.*
 - (b) *How he was dressed.*
 - (c) *How the boys greeted him.*
11. *How St. Nicholas is seen every year in all Dutch towns.*
12. *What the Dutch children do in expectation of St. Nicholas.*
13. *Jan and Gretchen at home after seeing St. Nicholas.*
14. *St. Nicholas' feast in Jan and Gretchen's home.*
 - (a) *Good things to eat.*
 - (b) *Grandfather and grandmother and their stories.*
 - (c) *The appearance of St. Nicholas with presents.*
15. *The day after St. Nicholas' feast.*
 - (a) *Jan and Gretchen's race to the sea wall.*
 - (b) *What Jan and Gretchen see from the sea wall.*
 - (c) *What father tells of the great ship speeding home.*

The Quest, Pages 222-223

That this poem is a fitting conclusion for this book will be seen at once by any teacher who has ever taught it. No preparation is necessary, except the oral reading by the teacher before it is read by the class.

The four stanzas represent the four stages of the restless boy's learning his lesson, as follows: 1. The boy's complaint to his mother. 2. The boy's promise to his mother. 3. The boy's longing for home and mother. 4. The boy returns, having learned "that there's no place like home."

After the poem has been read without comment of any kind, the teacher may ask, "What do you think the title of this poem means? Of what did the boy complain in the first stanza? What do you think of the boy's home? What did the boy promise his mother in the second stanza? What did the boy long for in the third stanza? What does the fourth stanza show that the boy had learned? Suppose you were to make a real trip to all the countries which we have seen during our imaginary journeys in this book, do you think you would be glad to get back home, like the restless boy of our poem? Of what song does this poem make you think? ("Home, sweet home.") Who knows the song? Let me put it on the board so that we can read it thoughtfully. Then I should like you to memorize it, and learn to sing it. I think you will find pleasure in memorizing this poem, also.

TYPE LESSONS IN READING FROM THE FOURTH AND FIFTH READERS

Song of Marion's Men, Page 297 of the Fourth Reader

Preparatory Discussion. — Before the children can fully understand and appreciate this poem, they will need to know who General Marion was, where he lived, and so forth, something, too, of "Marion's Men" and why they were determined to drive the Briton forever from their shore. To make this discussion most profitable, let the pupils have before them the map of the Carolinas, on which they should locate the Santee River. When the class thoroughly understands the historical setting of the poem, the teacher may say, "We are going to study now the song which Marion's Men might have sung in those exciting times, a song which shows us very clearly how much they admired their leader. It is called the 'Song of Marion's Men,' and was written by one of our leading poets, William Cullen Bryant."

The teacher must read as if she meant every word. Her rendering must not be forced, but so earnest, so enthusiastic, convincing, and appreciative, that it portrays vividly every change of emotion. The tempo will be medium in the first, third, and fifth stanzas, more rapid in the second and fourth; her tone should be bright and animated.

Discussion. — How many of you think this song makes us believe that these men truly loved Marion? Now let us study each stanza of the song by itself.

(Read first stanza.) What do you think *tried* means? *frank*? Why did the *British soldier tremble* when he heard Marion's name? What is a *fortress*? Why do these men call the cypress tree their tent? Why would it make a good tent? How well do seamen have to know the sea? What are *glades*? Who can tell us what a *morass* is? Yes, it is very much like the marshes we have in our own woods. What are the three pictures in the last four lines?

(Read second stanza.) What does the first line mean? What is the first picture you can see in this stanza? The second? The third? What word could be used instead of *deem*? What is a *hollow wind*? I think it is a wind that sounds ghost-like. How many of you have ever heard that kind? What other sounds can you hear in this stanza?

(Read third stanza.) What do you think the first two lines mean? Of what does the *battle's spoil* consist? How many pictures can you see in this stanza? How many sounds can you hear? What does *mock* mean? Why do the soldiers want to make sport of the wind? Why do they slumber long? What makes them slumber sweetly?

(Read fourth stanza.) Why do the men call the moon friendly? Why is it the moon knows this band well? What two words in this stanza mean horses? Does anyone know how *barbs* came to have that meaning? It is because some of the best horses used to come from Barbary. What word

shows that these horses were very spirited? What does the word *pathless* tell us about the forest? Who can give us the complete picture in the first eight lines? The picture in the ninth line? In the rest of the stanza?

(Read fifth stanza.) What does *grave* mean? Why are these men grave? What are *hoary hairs*? What does the third line mean? The fifth and sixth lines? Why are the lovely ladies glad to see Marion's band? Who can explain the meaning of the seventh line? The eighth? What are *rusty arms*? What do the last three lines mean?

Which stanza do you like best? Why?

Assignment. — It is essential first of all that the pupils enter whole-heartedly into the spirit of this selection and make it a pæan of praise to General Marion and the bravery of Marion's men. In the first stanza the aim must be to show the confidence of Marion's men in themselves and in their leader; in the second, their evident enjoyment of the terror and bewilderment of the Britons; in the third and fourth the happy freedom of their outdoor life; in the last their determination to be true to those who believe in them. Each pupil must feel as he reads that he himself is one of Marion's soldiers, voicing that soldier's sentiments.

Let six or more boys read this selection in concert, on a Friday afternoon program. The very nature of the poem calls for a concert rendering. A little preliminary practice will enable the boys to do this well, and the poem thus given will lend a pleasing variety to the program.

The Village Blacksmith, Page 51 of the Fifth Reader

Preparation. — The best preparation for an appreciative study of this poem will be a visit to the blacksmith's shop, where the children may see, hear, and ask questions to their hearts' content. Not later than the day after the visit, the

pupils should ask each other questions about what they saw, the teacher guiding the discussion. The children will enjoy discovering who of their classmates were most observing and seeing who can ask the best questions.

Let the teacher close this preparatory discussion by saying, "I am going to read you now about another blacksmith, one who used to live in Cambridge, Massachusetts. This man is described in one of Longfellow's best poems, called 'The Village Blacksmith.' Notice how much this man resembles our own blacksmith."

Discussion. — Who can tell me one respect in which Longfellow's blacksmith is like ours? One respect in which he is different? Let us see now if we know what all of Longfellow's words mean. (Read first stanza.) What would we say instead of *smithy*? What does *sinewy* mean? *brawny*?

The girls may read silently the second, third, and fourth stanzas; the boys the fifth, sixth, and seventh, noting any words whose meanings you are not sure of. If you find any, raise your hand when you have completed the reading. . . . Clara doesn't know what *chaff* and *threshing-floor* mean. Jack, you are a country boy, so we shall let you explain those words to us. . . . Tom says he is not quite sure what *repose* means. Who can tell him?

Let me read the last stanza now and see how many of you can tell me what it means. . . . What do you think Longfellow means? Yes, we are all smiths, only that we are shaping thoughts and deeds instead of horseshoes.

I want all of you to glance through the poem now and find how many words we would have had to explain if we had not gone to the blacksmith's. *Bellows, sledge, forge, anvil.*

What is the the first picture in the poem? The second? The third? The fourth? Who can suggest a name for each picture? (The Smithy, The Blacksmith at Work, the Children at the Door, etc.) How many sounds can you

hear in this poem? Which stanza would be the best one to memorize? Why the last one?

Assignment. — The pupils must make their pictures vivid by giving full value to such words and expressions as *spreading, mighty, sinewy, brawny, strong, whole world, week in, week out, heavy, measured, slow*, etc. They must show that the blacksmith is a man well worth knowing. As they read they must hear the blowing of the bellows, the ringing of the village bell, the swinging of the sledge, the singing of the blacksmith's daughter, etc.

This poem is not too long for one pupil to memorize and recite on a Friday afternoon program, or it may be given by four pupils, each pupil reading two successive stanzas.

IV. PHONICS

INTRODUCTION

It will be found, by glancing through the Haliburton Readers, that a complete system of phonics has been evolved from the subject matter they present. We use the term *evolved* advisedly; for it will also be seen that phonics, as developed here, constitutes a means to an end, not the end itself. In these Readers, phonics is made subordinate to thought; in no instance is "sense sacrificed to sound."

Without such a system of phonics, no series of Readers is complete. Of this Klapper says:

However literary a reading method may be in its inception and early development, its final efficiency is appreciably decreased if it does not develop power for independent reading by reducing the recognition and interpretation of symbols to the plane of habit. Phonics, or phonetics, must be coördinate with thought in any reading method, for the following reasons: The child must develop the habit of attacking new words that occur in his reading. . . . Ability to recognize new word-forms is determined by a knowledge of phonograms and the sounds which they represent. This knowledge of phonics serves an equally important rôle in spelling.

A system and graded study of phonics develop clear articulation and proper voice control; without these, the purity of spoken English degenerates to the careless and vulgar level of the street. . . .

Every phonic lesson must begin with words containing specific phonograms to be taught. The words selected for phonic analysis must also be such as are known at sight. The sequence of the complete lesson is, therefore, from sight words to phonogram, and then back again to a rich stock of words formed by phonic synthesis. . . .

As far as possible the object of phonic drills should be made a conscious goal for the children. After a few lessons they should be led to realize that phonic mastery means better speech and inde-

pendent reading. The new attitude which children will take toward ensuing lessons dispels the seeming drudgery and guarantees active coöperation and interest in personal progress.

There are a number of terms used in the discussion of phonics teaching that may not be altogether familiar to those who have never emphasized phonics in teaching reading. Some of them are the following:

Phonetic Word: A word that can be "sounded," or mastered by means of the phonogram; as *bat, hate, boat*, etc.

Unphonetic word: A word that cannot be sounded without using the mark of elision or other diacritical mark. The words *their, many, tongue, through* are unphonetic words. Unphonetic words are often fancifully called *phonetic outlaws*.

Sight Word: A word that is taught as a whole, whether phonetic or unphonetic. Pupils are expected to recognize at sight such words after they have been taught as wholes.

Phonogram: The representation of a sound. Phonograms may be simple or compound; that is, may consist of one letter or more than one. *Initial Phonogram:* The representation of a sound which is the beginning of a word.

Key Words: Words used first as sight words and afterwards, for phonetic purposes, divided into phonograms. Such words are sometimes called *type words*. Some teachers make a slight distinction between *key words* and *type words*. For instance, the word *boat* is a type word when it serves as a basis for mastering other words of the same series or family; thus, the child says: *boat-oat; coat-oat; goat-oat; float-oat*. All these words belong to the *oat* family, of which the word *boat* had been made to serve as a type word, or basis for building the entire list. Again, the word *boat* may be made to serve as the basis or key word for more than one family of words, in all of which is found the *key* or *helper*, as it is sometimes called, — in this case *oa*. Thus: *boat, coat, goat; road, toad, load; etc.* As a type word

the word *boat* is divided into only two sounds *b* and *oat*; as a key word it is divided into three sounds *b oa t*. The key words help more than type words in spelling.

Word Family: Two or more sounds joined together and pronounced as a whole. *Boat* belongs to the *oat* family.

Blend: Two sounds blended, given together as *one* sound. In the word *black*, the two letters *b* and *l* form a blend.

Blending: The process of combining sounds. We often speak of blending sounds to form words.

Analysis: The process of dividing a whole word into its component sounds or phonograms. *Synthesis:* The process of combining two or more sounds into one whole.

The phonic exercises should be kept separate from the reading lesson proper, especially during the first year in school. By degrees, the pupils gain ability to master words for themselves through these phonic exercises. They do this largely by trying the drill words and phonograms on the new words they find in silent reading.

The first step to be taken in teaching phonics should be in ear training. (See pages 352-355.) The teacher may begin with the phonetic names of objects in the room, as *hat*, *book*, *wall*, etc. She may say, "I see a *h at*." (A little later she may say *h a t*.) "You may bring me your *b ook*" (later, *b oo k*). "Touch the *w all*." She may next use phonetic action words; as, *run*, *jump*, *skip*, *bow*, *march*, *walk*, *sing*.

Phonetic names of parts of the body furnish interesting exercises and good drills, the teacher saying, "Touch your *h ead*, *m outh*, *l ip*, *t eeth*," etc. The phonetic names of colors, as, *red*, *blue*, *green*, etc., may be used. In all these exercises on present objects, the sense of sight aids the hearing.

An exercise interesting to the pupils consists in having certain objects, such as toy animals, hidden in the teacher's desk, or in a box. The teacher gives the sounds in the name of one of the objects. A child who recognizes the

name whispers it to the teacher, who then allows him to take the article from the desk and show it.

Giving phonetically the initial letters of the children's Christian names is also profitable exercise in ear training. Each child soon learns to know "his own sound."

Short imperative sentences are valuable, as a means of training the ear. The class soon learn to repeat these sentences well and crisply. Exercises in training the vocal organs and then the eye follow these exercises in ear training.

Much may be accomplished by incidental teaching of phonics. The teacher's spoken directions in the management of her classes, and in conducting physical exercises, offer opportunities for emphasizing the elementary sounds of familiar words; as, You may *r i se*; You may *p a ss*; You may *m ar ch*; You may take out your *b oo ks*; Stretch arms *u p*; Stretch arms *d o wn*; Hands on *h i ps*; etc.

The element of play should enter into these exercises. There are many games that have been tried by primary teachers and found very effective in ear and lip training.

The teacher says, "I am thinking of something which some of you have seen. It begins like this," and she gives the sound of the letter *f*. The children guess different things that begin with the *f* sound. The teacher may say, "It *rimes* with dish," but should not do this unless there had been much drill upon the initial sounds of words.

Suggestions to the children that they "get Mamma to guess" what they want when they ask for things slowly, as *m ea t*, *t ea*, *br ea d*, *m i lk*, and so forth, will start all the home work in phonics that the teacher can desire and very likely more than the parents wish.

When the time comes for connecting the oral with the written symbol, various devices may be used. (See pages 356-357.) The teacher may say, "You like to march. Start to say *march*. Mr. Chalk will show the word *march*."

She writes the word with a small letter as initial, covers all but the initial letter *m*, saying, "This letter starts the word *march*. It stands for the sound you made when you started to say *march*." She writes the letter several times, having the class give its sound every time she writes it.

This may lead up to the first writing lesson. The teacher says: "Let us make believe your finger is a piece of chalk. Write in the air as I write on the board." The teacher writes in bold script the letter *m*. The children trace it in the air. They will soon know the symbol, or script form, of the single letter that represents the phonogram they know.

Later, the teacher says: "I shall write the word *mat*. See if you can give the sound of each letter in the word as I make it on the board, and you trace it in the air." It will not be long before children can write whole families of words. This is easy for them when they know and can make the script forms of the initial consonants and the simple phonograms *at*, *it*, *et*, etc. These exercises all tend to advance the children's working knowledge of phonics.

By the third month in school, the pupils should begin to use their knowledge of phonics in their reading work. Interesting sentences should be written on the board, containing words that the class should be able to "sound silently" or of which they can "think the sounds." These sentences should, of course, be read silently before they are read aloud. The unknown words, or *test words*, which the children should be able to sound and thus master for themselves, may at first be indicated by underlining. But this practice should not be continued long. Drills in phonics, as exercises kept apart from the reading lesson, are very important.

There are various ways in which such drills may be conducted. By means of the Phonic Drill Cards and the wall Phonetic Charts the teacher can hold the attention of a number of pupils while conducting these drills in phonics.

In order to derive the benefit from these constant drills with the Cards or Charts, all of the children should concentrate their attention on each word or phonogram, giving the word or the sound in concert.

Primary teachers often secure this concerted response by holding the pointer under the word on the Chart and requiring the class to wait until she lifts the pointer before they speak. In using the Cards, a similar retarding device is the holding of each card at the right of the pack and requiring the pupils to give the sound together the instant the card is placed in front of the pack.

PRELIMINARY LESSONS IN PHONICS

A. Ear Training

Step I

The teacher may begin the exercises in ear training by saying, "Some people speak their words very much more slowly than others. We are going to make believe that sometimes we can't say all of a word as fast as we really can. When I speak any word slowly, those of you who understand the slow word may do what I ask you to do." The teacher's purpose is to have the children listen carefully, as they will have to do in order to obey her commands.

The teacher should give each day just as many as she thinks best of the sentences listed below, containing one or more "slowly spoken" words, giving the sentences at the different periods for recreation, and continuing this practice until the children have heard and obeyed most, if not all, of the sentences. The words which are divided into two parts in the sentences below should be spoken by the teacher as naturally as is possible to do, and still utter each of the words in two distinct sounds.

To the children such work seems only play. But the

teacher must realize that it is the first step in a very important part of her work,—that of training the pupil's ear.

L-ook in your d-esks.	Pl-ease open the d-oor.
G-et your books.	Th-anke y-ou, T-om.
N-ow put your books in your d-esks.	J-ump to me, S-am.
Touch your d-esks.	R-un to me, Henry.
F-old your h-ands.	S-ing for me, Mary.
N-ow sh-ow your h-ands.	C-ome and d-ance with me, Annie.
Sh-ow me how to sh-oot a g-un.	Sk-ip with me, Nellie.
Sh-ow me how to w-ave a fl-ag.	H-op to me, W-ill.
Sh-ow me how you pl-ay a piano.	C-ome to my t-able, Annie.
Sh-ow me how you use a f-an.	Y-ou may ch-oose a book to read.
Sh-ow me how you wr-ite in the air.	T-ap the b-ell, Tom.
St-and in the aisle.	Br-ing me that b-ox.
Face the r-right.	I wish s-ix boys to wh-is-tle.
Face the l-eft.	Wh-is-tle the t-une you like b-est.
F-ace the b-ack of the r-oom.	I w-ish s-ix girls to s-ing.
F-ace the front of the r-oom.	G-irls, s-ing the s-on-g you like best.
M-ake me a b-ow.	You may j-ump ther-o pe.
M-arch toward m-e.	You may r-oll the h-oop.
Qu-ick! be qu-ick!	You may b-eat the dr-um.
F-ace the b-ack of the r-oom again.	You may sp-in the t-op.
M-arch to your s-eats.	You may w-ave the fl-ag.
N-ow s-it d-own.	You may bl-ow the h-orn.
Th-anke you, ch-ildren.	You may r-ock the d-oll baby to sl-eep.
T-om may go to the d-oor.	

Step II

The purpose and procedure in the second step in ear training is suggested in the sentences below. In speaking these the teacher gives only the first sound of a word instead of giving all of the sounds, as before.

She says, "I shall not speak the whole of the word that tells you what I wish you to do. I shall say only one part of it; that is, I shall *start* to say the word and then stop.

If any of you know what the word is, you may hold up your hand to let me know that you are ready to do what I started to ask you to do, and I then will call on one of you to do it."

In this exercise no word or letter is written or printed by the teacher to show to the class. No effort is made to have the children make a sound or speak a word. The whole object is to continue the ear training, letting the children show by action that they know what the word is whose initial sound they heard from the teacher's lips.

"I wish someone to r—." The teacher gives the sound of the letter *r*, but does not speak the word *run*. The children hold up their hands to show that they know the word the teacher started to say. The teacher indicates which child she wishes to perform the act.

I wish someone to j-
(A child jumps.)

I wish someone to w-
(A child walks.)

I wish someone to d-
(A child dances.)

I wish someone to m-
(A child marches.)

I wish someone to s-
(A child sings.)

I wish some one to wh-
(A child whistles.)

Step III

The teacher begins this exercise by saying to the children, "To-day I wish you to tell me what the words are that I start to say, instead of showing me by action."

Teacher: I should like someone to s-
Pupil: Sing.

Teacher: I should like someone to wh-
Pupil: Whistle.

Teacher: I should like someone to r-
Pupil: Run.

Teacher: I should like someone to d-
Pupil: Dance.

Teacher: I should like someone to w-
Pupil: Walk.

Teacher: I should like someone to m-
Pupil: March.

Teacher: I should like someone to j-
Pupil: Jump.

Teacher: I should like someone to h-
Pupil: Hide. (They may say *hop*.)

Teacher: I should like someone to l- for my pen.
Pupil: Look.

Teacher: I like children to be qu-
Pupil: Quick. (They may say *quiet*.)

Teacher: Someone has good sharp ears. Is it y-?
Pupil: You.

B. Training the Vocal Organs

The teacher says, "To-day I wish you to try to speak slowly the whole of the word that I speak slowly. You must say the whole sentence *just as I say it*."

I can r-un.	I can f-ind you.
I can j-ump.	I like to do th-is.
I can w-alk.	I saw some a-ppl-es.
I can d-ance.	I saw some e-ggs.
I can m-arch.	I saw some ch-icks.
I can s-ing.	I saw some v-iolets.
I can wh-istle.	I saw some o-xen.
I can h-ide.	I can say z-ee.
I can l-augh.	I can say u-p.
I can be qu-ick.	I can say i-t.
I can see y-ou.	I went to the sh-ow.

The children will make great efforts to speak the sentences below in exact imitation of the teacher's slow pronunciation if they may be allowed to perform the act as a reward.

L-ook for the ball.	T-oss the ball.
G-et the ball.	P-itche the ball.
B-ounce the ball.	C-atch the ball.

C. Training the Eye and Vocal Organs

Step I: Initial Letters and Sounds

As fast as the children learn in their reading lessons the words which are used as key words, as, *run*, *jump*, etc., the teacher should give daily exercises with the Phonic Drill Cards. The child must know thoroughly each of these key words as wholes, before the separate initial letter of the word is shown to him and before he is asked to practice the sound of the letter or connect it with its form. Practice in eye training on separate letters is not to be given until after all the exercises in ear training have been given as outlined, under Ear Training, Steps I, II, and III. Then only, should the class be given daily drills on the key words and their initial letters, both in script and print. During each drill the teacher writes for the class the key words with the initial letter of each written again, below it. The children pronounce the word, then give the sound of the initial letter. In writing these words, the teacher may say, "You see, the first time I write the word, I begin it with a big or capital letter. I write the same word again; and this time I begin it with the same letter but now it is a small letter."

When one or more of these key words are written on the board with their initial letters repeated beneath them — thus, *Run, run*; *Get, get* — drills should be held, which consist of *R r G g* pronouncing alternately the whole word and the sound of its

initial letter. The key words printed on the Phonic Drill Cards should be used in this exercise, so that both the script and type forms may be shown together.

The key words and their initial letters are arranged on the Phonetic Chart in the way we recommend for black-board work. Work with the Phonetic Chart may begin at this time or later, just as the teacher may think best.

Step II: Phonic Jingles

In this, the second step, training is given on phonograms deduced from the Phonic Jingles which occur throughout the Primer. These Phonic Jingles should be used as recommended in the pages to follow here, before the class begins to read from the Primer; if not all can be given in the time allotted to preliminary work, they should be given as early as possible in the school year.

The Phonic Jingles may be used in any sequence that seems desirable, and at any time that the teacher wishes to drill her class on some one of the phonograms they emphasize.

Each jingle is based on a story which we have called the *basic story* of the jingle. These basic stories are to be woven into the regular reading lessons of the Primer and First Reader. The children will read the jingles when they come to them in the book with great interest for having heard them before and having memorized and sung the rimes. The story upon which a jingle is based should be told by the teacher immediately before teaching the jingle.

The basic story for the jingle which appears on page 51 of the Primer is as follows:

Once there was a kitty-cat named Dot. Her little mistress called her Dot because she was so little, just a wee tiny dot of a kitten.

One evening the little kitty-cat sat near the door on a foot mat. She felt sure there was a rat somewhere in the room: for she

smelled him, though she could not see him. So she sat very still listening for the rat.

Suddenly a bat flew into the room. It flew high and then very low, so low and so near the kitty-cat that she saw it quite plainly. It was flying like a bird, and yet it looked so much like a rat that kitty was puzzled. She said to herself, "What's that?" And, as it flew still nearer, she said, "Ah! that's a rat!" She gave a jump and her little feet went, Pit-pitty-pat! after the bat.

Now all this time the "sure-enough" rat, so sleek and fat, sat very still and quiet on the floor behind a big hat. When he saw that the kitty-cat, in running after the bat, was coming right toward the hat, he thought it was time to leave, so he ran, Pitty-pat! away from the kitty-cat.

The children will enjoy singing the jingle based upon this story, and after hearing the teacher sing the jingle several times, they will memorize it easily and quickly.

When this rime has been memorized by the children, the teacher derives the *at* family from it. The words which make up this family are those shown at the right of page 51 in the Primer. To do this she says, "I will repeat part of each line of the jingle, — all of it except the last word. You may finish each line by saying the word which I leave unsaid."

Teacher: The kitty
Sat on the
She saw a
She said, "What's
Ah, that's a
Pit-pitty-

Children: *cat*
mat.
bat.
that?
rat!"
pat!

All the words that the children say should be written on the board for an exercise in training the eye and vocal organs. Next the teacher tells the children to listen as she speaks slowly the words that they gave her. She speaks each word and separates it into two sounds, thus: *c-at*. One pupil pronounces the whole word *cat*. In this way they sound and pronounce the entire list, the children

telling what each slowly spoken word is. The tables are then turned, the teacher asking the child to divide each word into two parts after she pronounces it for him. This now becomes an exercise in eye training as well, for the teacher points to the words on the board, pronouncing each, first as a whole and then in two parts; thus: *cat, c-at, mat, m-at*. Finally, the teacher covers the phonogram *at* of each word, letting the class sound the initial consonant; then she shows the phonogram *at* of the same word, for sounding. When the whole list has been sounded in two parts, the words should be sounded as wholes, just as rapidly as possible.

The words developed from the above jingle belong to the *at* word family, shown in Group (1) of the Chart.

None of the work in Phonics as outlined in the foregoing exercises is to be exhaustive; that is to say, no teacher should expect to do it so thoroughly the first time that it will not have to be repeated. In fact, this preliminary work is to be done rapidly, though not superficially.

The key words with their initial letters as well as the Phonic Jingles appear at intervals throughout the Primer.

The other story about the kitty-cat naturally comes next. This jingle is to be found on page 57 of the Primer. The basic story for this jingle may be given as follows:

Here is another story about Dot, the kitty-cat. I did not tell you how Dot looks. She is perfectly white, as white as snow, without a single spot. Her little mistress washes her every day, and keeps a pretty blue ribbon tied around her neck.

The little mistress got her brother and her cousin to make a little cot bed for Dot. She said she wished to put Dot in the bed and make her stay there for a while so as to punish her whenever she is a naughty kitty.

One day kitty Dot got a dirty black spot on her snowy fur. This worried her little mistress very much.

She said, "Oh, dear me, Dot. Is this not a black spot you have got? I wonder where you got it. Tell me, Dot."

Dot didn't seem the least bit sorry for getting her clean white fur so soiled. So her mistress determined to punish her.

Dot had been put to bed before in the cot, so as soon as she saw it, she began to meow pitifully. Her little mistress was sorry she had to punish her, so she patted her and said, "I love you, Dot. Do I not, little tot?" But she thought she ought to punish her, so she said, "Here's your cot." She put the meowing kitty to bed, and as she left the room she said, "Good-by, Dot."

This and all the other jingles are developed as suggested for the one on page 51 of Primer.

The words developed from this jingle belong to the same word family as those in Group (8) of the Phonetic Chart.

The words developed from the Phonic Jingle based on the next story, which occurs on page 64 of the Primer, belong to the word family found in Group (5) of the Phonetic Chart.

Listen to the story of Red Cap. One day as the children were going through the orchard, they saw a pretty bird on an old apple tree. The feathers on his head were red. The children said they looked like a little red cap. The feathers on his breast were yellow, and the children said he had on a yellow vest.

He was a lively little chap, climbing up and down the tree, running out on the branches, and then returning to the trunk, upon which he began to rap, or knock. Every time he gave a peck at the tree, he made a little noise, "Tip-tap, tip-tap." He was digging with his bill into the tree trunk. He soon made a little gap, or hole, in the tree, and then he proceeded to sip up the sap which rose in the little gap he had made.

The children called out to him, "Ho! Red-cap! little chap!"

But little Red-cap just kept on rapping, going, "Tip-tap, tip-tap!" every time he gave a rap on the tree. After a while he flew away, his wings going, "Flip-flap," as he flew.

Little Red-cap is a kind of woodpecker, the kind that is called the sap-sucker. So now you know who little Red-cap is.

The words developed from the jingle on page 68 belong to the word family in Group (13) of the Phonetic Chart.

This is the story of Tom-tit.

The children who watched the sap-sucker at work soon saw

another bird. It was much smaller than the sap-sucker. Its head was black where the sap-sucker's was red. The children knew this bird. They called him Tom-tit.

The children watched the wee Tom-tit flit from tree to tree. He never seemed willing to sit still for a second. Whenever he lit on a tree, the children hoped he would sing a bit for them. But soon he would fly from the tree to a fence and hop along the top of it.

Every once in a while he would jerk his head to one side, cock his eye at the children, and look at them with a saucy little air, as much as to say, "Don't you wish you could catch me?" But not a moment was he still. The children said, "Why do you not sit where you are, Tom-tit? You wee saucy chit!"

Soon Tom-tit flew off into the woods, and the children heard him saying, "Twit-twitter! twit-twit!" It sounded as if he were saying to someone, "Quit! quit it! quit, quit!"

One of the children said, "I wonder who hit that little Tom-tit. He said, 'Quit, quit, quit!'"

But no one had hit Tom-tit and soon the children heard him singing in the woods, "Twit-twitter! Twit-twit! Chick-a-dee-dee! Chick-a-dee-dee!" Because of this song Tomtit is known as chick-a-dee.

Basic story for the jingle on page 72 of the Primer; Phonetic Chart, Group (16):

The children have two little pigs. One of them is named Piggie Wig and the other is named Piggie Wee. I'll tell you about Piggie Wig first, and after a while I'll tell you all about Piggie Wee.

Piggie Wig has a funny little curly tail, and the children say he is the very cutest pig they ever saw.

He is very gentle and the children can do anything with him. Why, they even dress him up in a little suit of clothes that they persuaded their mother to make for him. They have trained him to stand up on his hind feet and jump and dance about, more like a monkey than a pig.

The children have a little two-wheeled cart, and when Piggie Wig is dressed in his suit, they set him up in this cart and tie the lines to his front feet, which they have trained him to hold up just as they wish him to do. Then he looks as if he were driving the cart as the children pull it along.

One day their father saw the children playing with the pig, making him dance and then sit up in the cart almost like a boy.

But as soon as they took Piggie Wig's clothes off him, he jumped down on all fours, and began to root and dig in the ground just like any other hungry little pig.

That night the children's father drew two pictures of Piggie Wig. In one picture he showed him dancing, with a suit of clothes on and a wig of curly hair on his head. In the other picture, he showed him driving a gig, which is an old-fashioned two-wheeled buggy. Then their father wrote a rhyme about Piggie Wig which I will read to you and which you may learn to sing.

For several reasons the jingle on page 106 of the Primer should be taught next. One reason for doing so is that the phonogram *ee* is one of the first helps the children need.

They learn the word *see* on the second page of the Primer, and soon afterwards the words *bee, tree, keep, peep, sleep, sheep, sweet, and greedy*; Phonetic Chart, Group (77).

The basic story for this jingle is as follows:

I have told you about Piggie Wig. Now I will tell you about Piggie-Wee, who is a most greedy little pig. As soon as he sees anyone coming, he begins to squeal, "Wee! Wee! Wee!" He hopes they have something for him to eat.

I am sorry to tell it, but Piggie-Wee often tries to eat up his own dinner just as quickly as possible, and then runs to eat all of Piggie-Wig's dinner that he can get.

But once he was properly punished for being so greedy. I'll tell you about it. He was in the orchard eating apples, of which there were quantities on the ground, when suddenly he saw a very large red apple under a tree. On the apple was a bee sucking the juice which it wanted, no doubt, to make into honey. But Piggie-Wee made up his mind that he would have the apple. When he saw the bee, he thought he would get it, too. He said to himself, "See! See! See! Here's a bee under the tree. I'll get that bee!" And he ran blowing and snorting at the bee.

But the bee flew at Piggie-Wee, buzzing, "Zee! Zee! Zee!" as he flew about Piggie's head, stinging him on his snout and ears and all around his eyes.

This made Piggie-Wee flee, or run away with all his might, and as he ran he squealed, "Wee! Wee! Wee!"

This seemed to fill the little bee with great glee, or pleasure, for it was fun for him to see Piggie-Wee run and to hear him squeal.

(The word *See* is not shown at the right of page 106 in the Primer because of the placing of the picture, but in writing the words on the board, the first word written should be *Wee*, the second should be *bee*, the third should be *see*, then *bee* again, and so on.)

Basic story for jingle on page 78 of Primer; Phonetic Chart, Group (21):

One of the children has a pet hen that is as black as jet. Because she is so black, the children call her Mother Jet. Mother Jet has nine children. Her children are eight little white chicks and one little downy yellow duck, which the children call Ducky Bet.

Now I think that Mother Jet knew from the first that Ducky Bet was not just like her other chicks, but Ducky Bet did not know it, until something happened one day that caused her to know that she was not a chick like the others.

I will tell you about it. One afternoon Mother Jet left the barnyard with her children and went bug-hunting in the woods. She intended to have her children safe back in their roosting place at the barn before sunset; and I think she had told her children that they must be ready to go back whenever she called them, before sunset.

As they went scratching and hunting through the woods, a flock of ducks passed on their way to the pond. Mother Jet did not know where they were going. But Ducky Bet knew in a minute; for as soon as she saw the pond and the ducks going toward it, something inside of her little yellow breast told her that she was a duck, and she wanted to go swimming with the others. So she began talking in her own way to Mother Jet.

"Peep! Peep! Peep!" she said, which meant, "It's not sunset. I cannot let these ducks that I've met leave me yet." Then Ducky Bet began to run after the ducks. Mother Jet ran after the ducks, and the chicks ran after Mother Jet.

Mother Jet said, "Cluck! Cluck! Cluck!" which meant in hen-talk, "Come back, baby duck, duck, duck."

The old ducks waddled along ahead of Ducky Bet, and not one of them turned her head to look at the little duck, but they said, "Quack! Quack! Quack!" which meant in duck-talk, "Go back, back, back!" But the ducky only ran after them the faster, just as fast as her little webbed feet could carry her.

When they reached the pond, in went the old ducks and Ducky Bet with them. Mother Jet ran up and down the banks crying, "Cluck! Cluck! Cluck!" The chicks ran after her, crying, "Peep! Peep! Peep!" The old ducks in the water cried, "Quack! Quack! Quack!" and Lad, the children's little dog, ran up and down the bank yelping, "Bow-wow-wow!" The children themselves cried, "Shoo! Shoo! Shoo!" at Mother Jet, who seemed about to jump into the water as she spread her wings, ruffled her feathers, and ran toward the pond.

When she saw Ducky Bet dive head foremost under the water, Mother Jet began to fret about Ducky's clothes, that is, her pretty yellow feathers. She cried, "My little pet, you *must not* get your feathers wet!"

Basic story, page 83 of Primer; Phonetic Chart, Group (11):

One morning the children had gone for a walk down by a bog, or marshy place, in the woods. They had with them their little dog, who is very fond of hunting frogs.

There was a thick fog that morning and the little dog didn't see a frog that was sitting on a log, which lay across the muddy water of the marsh. The children didn't see it either. But as they started to cross on the log, the dog saw the frog and said, "Bow-wow-wow!" The frog gave a jump, and went, "Kerchog!" into the water. This so surprised one of the children, that he, too, went "Kerchog!" into the water, right after the frog!

However, I am the only one who has ever told this on the boy. The children never told it; though they still laugh about the way one of them went frog-hunting in the water, and when they wish to tease him a little, they just say that one funny word, "Kerchog!"

Basic story, page 87 of Primer; Phonetic Chart, Groups (28), (29), (40):

One day when the children were in the woods, they saw a little wild gray rabbit. They watched him while he sat still in the sun, then they saw him run and run as if it were the best fun in the

world. As he went hopping and leaping along, he came to a big stump. That didn't stop him. Over it he went; and then, thump! down he came on the other side, with a great bump. But that didn't hurt him. For, like a flash, he was off again, striking a bee line for his cozy little home,—a deep hole which he had dug for himself in the ground, and there he was as "snug as a bug in a rug," the children said.

Basic story, Primer page 111; Phonetic Chart, Group (26):

Bossy is a pretty and very gentle cow, and the children love her dearly. She wears a little bell at her neck, and it gives out a clear sweet tinkle whenever Bossy moves.

The children say Bossy knows more than any other cow. They say she knows where the tenderest green grass grows; where the freshest, sweetest water flows; where the softest, coolest wind blows. The other cows follow wherever she leads. When it is milking time, the children go to hunt for the cows. To find them, they just listen for the tinkle of Bossy's little bell, which never ceases its sound. The children say that Bossy seems to like its sound as well as they do. When they hear it, they follow the sound, and soon find Bossy and the other cows down in some cool shady dell, or valley.

(Practice on the phonogram *ows* may be deferred until later, if the teacher thinks best.)

Basic story, Primer page 94; Phonetic Chart, Group (35):

One day Baby was left all alone in Mother's room for a little while. There was no one there to play with her except Dot, the white kitty, and Mink, the black kitty. Mink is Baby's own pet and she loves him dearly. The children, however, say that Mink is no good at all as a playmate, because she is such a lazy kitty.

When Baby's sister came in, she found Mink asleep on the window seat; but Dot was leaping and jumping against the window pane, trying her best to catch a fly.

All flies are shy, or afraid, of kitties that try to catch them, and as they are very spry—that is, can move about very quickly and nimbly—they are difficult to catch.

The children watched Dot. She would creep close up to the window-pane, and suddenly her little paw would shoot out as

quick as a flash, but the little fly was as sly as a fox, and he watched every movement of Dot's with his wonderful, wonderful eye.

Baby's sister took her on her lap and sang, "Baby bye, Here's a fly, Let us watch him, You and I."

Then she said to Kitty Dot, "Catch him! Try!"

But soon the little fly flew away, out of the window, and Baby's sister said to her, "See him fly toward the sky. Say, 'Good-by, little fly!'"

Basic story, Primer page 119; Phonetic Chart, Group (41):

I have told you that Baby's pet kitty is black. She is very black, as black as ink or a real little mink. That is why the children gave her the name she bears. I told you, also, that Mink is very lazy. The children say that she looks very silly, too, as she sits doing nothing but wink and blink, as if that were everything she knows how to do. The children say, "Isn't it a pity she knows how to wink? She seems to think that is enough for a kitty to do."

But when they put a saucer of milk before her, she gets very busy,—too busy even to think.

Basic story, Primer page 99; Phonetic Chart, Group (36):

One day the children took Baby out to swing under the great trees in the yard. It was a lovely spring day. The birds were singing joyously overhead. Some of them were singing even when on the wing—that is, while they were flying—and they were thus bringing their sweetest music to the children. The little bell-shaped flowers that grew in the yard moved in the gentle breeze as if they were ringing, and trying to fling their sweet fragrance as far and wide as they could upon the soft spring air.

Everything around seemed full of joy. Baby, dear little thing, clapped her hands and laughed aloud, happy as any king.

The children began to sing. They sang to Baby. They sang to the birdies and to the flowers. They sang about the sweet, lovely spring weather.

The song on page 9 of the First Reader may be taught long before the children can read from that book, or even from the Primer. It develops the phonogram that should be presented for ear training quite early in the school year, for it is one frequently mispronounced.

Basic story, page 9 of First Reader; Phonetic Chart, Group (39):

I wish you to hear the story that two dear little bird mates told about themselves. This is what they said:

"We were two very happy little birds once. We are little mates, and we wished to find a safe place in which to build our nest. We looked and looked for such a place.

"One day we flew into a tall oak tree and saw the thick rose vines that run high up on this tree. We liked the tree and the vines, the tree is so tall and the vine so thick and full of briars. It would make a very safe place for a nest, we thought. So there among the branches of the green tree and the rose vine we hung our nest. Soon there were three little eggs in the nest, and I sat on them day and night to keep them safe and warm.

"By and by there were three dear little baby birds in the nest, and oh, we little mates were the happiest birds in the world!

"When the breezes blew soft and free, they swung the little nest and rocked the baby birds.

"On summer mornings the great green tree flung its cool shadows all around, and it was then that our sweetest songs were sung to the baby birds. Our glad notes had rung out many times when something happened which turned our joy to sorrow.

"Our baby birds were growing fast, and needed many, many bugs and other insects to keep alive. One day we both flew away to find something for them to eat. We came back to the tall green tree. There hung the nest, but our birdies were gone!

"Now we can no longer be glad and happy. All day we are sad, as we search among the green leaves for our young,—our baby birds that are gone!"

The song on page 18 of the First Reader provides an exercise on words that should be given early in the first school year; in fact, soon after the development of the phonogram *ee*.

Instead of the customary basic story, page 16 of the First Reader may be read to the children as preparation for this song. Then the teacher may suggest that they learn the two stanzas on page 20 of First Reader and sing the beautiful air to which these words have been set.

The words developed in the song belong to the word family shown in Group (78) of the Phonetic Chart.

The next rime occurs on page 91 of the First Reader and is the song of a winter night. The teacher refers to the summer song just taught and prepares the children for this rime by the following talk:

I told you what the big bright moon sees on a summer night. Now I want to tell you what she sees on a winter night as she hangs like a silvery bow, low in the winter sky.

She sees the wonderful stars that glitter and glow above the white snow down on the earth. She sees the dark waters of the river flow so silent and slow. For they cannot run fast, and they make little noise: they are freezing under the cold winds that blow over them. She sees the shining icicles grow longer and larger as they hang from the eaves and from the branches of the trees. The cold rain freezes as it falls. Everything is cold and still.

Then the moon peeps in at the window of a snug little house, and she sees something quite different from the cold, still out-of-door world. She sees a great open fireplace where flames, rosy red and golden, blaze and glow. They throw queer shadows over the walls and the floor. Then, as the flames rise higher and shine more brightly, they show five merry sprites, or little people, sitting in a row in front of the bright fire. These sprites are making a great deal of noise and are having the best of times indoors.

Which do you think the moon likes best, the cold, white, still out of doors, or the bright, warm, noisy indoors?

Let us learn to sing this song of A Winter Night.

The words developed from this song belong to the family shown in Group (121) of the Phonetic Chart.

LATER LESSONS IN PHONICS

A. Introduction

The lists of words given in The Haliburton Phonetic Chart are, with a few exceptions, duplicated here in the Manual for several reasons, one being that the teacher who has no

Phonetic Chart may copy from her Manual any list of words she may need for phonic exercises; or, by the use of a sign marker and sheets of manila paper, she can make for her school a complete copy of the chart. The principal purpose of the Phonetic Chart is to facilitate class exercises and rapid review work in sounding letters and combinations of letters, when the attention of the whole class must be centered upon one phonogram or word.

Another reason for duplicating the Phonetic Chart in the Manual, is that the words for phonic drill may here be shown divided into phonograms or syllables, to facilitate the teacher's own practice with words and to show her how words should be divided in oral drills with the child. But the same words are printed in the wall chart undivided. The best authorities on such matters affirm that it is detrimental to the child (in the First Grade especially) to be shown *printed* words artificially divided. He should see only whole words during the first part if not the whole of the first school year. This holds true even of words given solely for phonic analysis.

Both in the wall chart and in the pages of the Manual, the key words *Run*, *Jump*, *Get*, etc., with the initial letters repeated immediately beneath them, are given before the first list of words for phonic exercises. The teacher is not to infer necessarily from this that *all* the prescribed work upon these words with their initial letters must be done before any work with the ensuing lists of words. As soon as certain consonants have been learned — as, for instance, *c*, *m*, *b*, *th*, *r*, *p*, *f*, *s*, and *h*, — work in sounding lists of words may begin with the first phonic jingles. These key words, with their initial letters, are to be used for different purposes and at different stages of the first year's work.

The first use of the key words is to teach the child the correct and unchanging sound of their respective initial

phonograms, so that he will know them when he meets them in other words. This knowledge is best developed as follows: (1) The teacher points to a key word on the chart, for instance the word *Run*, and then to the initial *R* below. The child pronounces the well known word and then gives the sound (*not the name*) of the initial letter, thus: *Run* (pronouncing the word); *R* (giving the sound of the letter). (2) The teacher points to the small letter *r* and then to the word *run* above. This time the child first sounds the letter and then pronounces the word, thus: *r* (sounding the letter); *run* (pronouncing the word).

In this way, the child should pronounce all the key words, and sound all the initial letters, shown on pages 1, 2, and 3 of the Phonetic Chart. The letter *x* is, of course, given as the final sound of the word shown as a key word, *Max*.

The capital and small letters, in alphabetical order at the bottom of page 3 of the wall chart, are included here for rapid review of the *sounds* of the letters, and, later in the year, are to be used for review of the *names* of the letters.

The children learn the names of many of the letters incidentally, but they may be taught to connect the *names* of the letters with the *sounds* which they already know in the following way: "This letter says ā; its name is ā. This letter says ē; its name is ē. This letter says ī; its name is ī. This letter says ō; its name is ō. This letter says ū; its name is ū," etc. The child thus learns the short sounds, and then the long, or *name sounds*, of the vowels. The other sounds of the vowels he learns in the different combinations of phonograms. Just here it may be said that it is well to teach even young children that the letters *a*, *e*, *i*, *o*, *u*, are called *vowels*, and that all the other letters are called *consonants*; that *w* and *y* are sometimes vowels need not be mentioned until considerably later in the work. By the end of the first year the pupils should understand and be

able to speak intelligently of *vowels*, *consonants*, and *syllables*. He will early learn to think of the vowels as the letters that always "speak out loud" instead of only "trying to speak out," or "whispering," as some of the consonants do.

After the names of the letters have been learned gradually, and often incidentally, by frequent repetitions and much dwelling upon them, the pupils should be able to give rapidly both the name and the sound of each letter as it is pointed out on the chart, the pupil speaking thus:

<i>ā</i> says <i>ă</i>	<i>n</i> says <i>n</i>
<i>b</i> says <i>b</i>	<i>ō</i> says <i>ō</i>
<i>c</i> says <i>c</i>	<i>p</i> says <i>p</i>
<i>d</i> says <i>d</i>	<i>qu</i> says <i>kw</i>
<i>ē</i> says <i>ĕ</i>	<i>r</i> says <i>r</i>
<i>f</i> says <i>f</i>	<i>s</i> says <i>s</i>
<i>g</i> says <i>g</i> (hard <i>g</i> , as in <i>get</i>)	<i>t</i> says <i>t</i>
<i>h</i> says <i>h</i>	<i>ū</i> says <i>ū</i>
<i>ī</i> says <i>ī</i>	<i>v</i> says <i>v</i>
<i>j</i> says <i>j</i>	<i>w</i> says <i>w</i>
<i>k</i> says <i>k</i>	<i>x</i> says <i>ks</i>
<i>l</i> says <i>l</i>	<i>y</i> says <i>y</i> (as in <i>yes, you</i>)
<i>m</i> says <i>m</i>	<i>z</i> says <i>z</i>

(The teacher should tell the child that the letter *q* represents no sound and cannot until joined with the letter *u*.)

Still later in the work, the letters may be reviewed by the pupils giving only the *names* of the letters, in regular alphabetical order. It is not absolutely necessary that the child know, until later than his first school year, the regular alphabetical order of the letters, but, as he is more interested in the letters during the first school year than at any time afterward, it may be well to have him able to repeat the alphabet in order, by the time he has finished his Primer.

The "Song of the Letters" on page 122 of the Primer is of great assistance in accomplishing this work.

The procedure of an exercise on any list of words from the Phonetic Chart is as follows: (1) The words of the list are pronounced as wholes by the teacher, one by one, the children simply looking at the word and listening to its pronunciation. (2) With sheet of paper or cardboard, the teacher covers the last part of the word — the part which is alike in all — while she sounds the first part; then, uncovering the last part, she sounds that. The children sound the word in the same way, as the teacher covers and uncovers for them the parts of the word. Neither part of the word must be distorted in sound by being dwelt upon too long. The word must be pronounced as naturally as possible, although more slowly than is customary. The habit of adding false sounds to letters is much to be deplored, such as *bü* for *b*, *cü* for *c*, *dü* for *d*, *fü* for *f*, *gü* for *g*, *hü* for *h*, *mü* for *m*, etc., resulting in such distortions as, *cü ä tü*, *cat*; *hü ä tü*, *hat*, etc. (3) As the last step in conducting an exercise upon a list of words, the teacher should require the child to go down the list of words, pronouncing them as rapidly as he can with clearness and distinctness. These steps constitute a valuable exercise which, if faithfully practiced, will train the children in *articulation*, "the utterance of the elementary sounds of the language and of their combinations"; train them in *enunciation*, "the manner of uttering words," and in *pronunciation*, "the utterance of words in accordance with the laws of accent, sound, etc."

Special notes will be found at the head of most of the chart pages reproduced in this Manual, which will offer specific aid to the teacher.

Additional lists of words will be found in the Detailed Plans for Reading from the Primer (pages 48-108), which the child is to build from some word he knows as a whole,

having been taught it as a sight word in his reading lessons. Eight such lists of words — the first word in each column being the known word — are shown below.

<i>am</i>	<i>and</i>	<i>end</i>	<i>elf</i>
<i>dam</i>	<i>hand</i>	<i>bend</i>	<i>pelf</i>
<i>ram</i>	<i>land</i>	<i>lend</i>	<i>self</i>
<i>jam</i>	<i>sand</i>	<i>send</i>	<i>shelf</i>
<i>ox</i>	<i>on</i>	<i>if</i>	<i>up</i>
<i>box</i>	<i>Don</i>	<i>gift</i>	<i>cup</i>
<i>fox</i>	<i>fond</i>	<i>lift</i>	<i>pup</i>
<i>flox</i>	<i>pond</i>	<i>sift</i>	<i>sup</i>

As another tool with which to dig out words for himself, the child should be trained to analyze unknown words, to find in them familiar phonograms, which are really known words, as shown above. The child who is systematically and well trained in the phonic exercises we recommend will soon become an independent reader.

B. The Haliburton Phonetic Chart

Page 1

Run	run	Get	get
R	r	G	g
Pitch	pitch	Catch	catch
P	p	C	c
Bounce	bounce	Toss	toss
B	b	T	t
Kick	kick	Hide	hide
K	k	H	h
Find	find	Jump	jump
F	f	J	j
Walk	walk	Dance	dance
W	w	D	d

Page 2

Sing S	sing s	Whistle Wh	whistle wh
Show Sh	show sh	Chick Ch	chick ch
Now N	now n	Look L	look l
This Th	this th	March M	march m
You Y	you y	Quick Qu	quick qu
Apples A	apples a	Oxen O	oxen o

Page 3

It	it	Write	write						
I	i	Wr	wr						
Violets V	violets v	Eggs E	eggs e						
Thank Th	thank th	Knows Kn	knows kn						
Up U	up u	Zee Z	zee z						
Aa	Bb	Cc	Dd	Ee	Ff	Gg	Hh	Ii	Jj
Kk	Ll	Mm	Nn	Oo	Pp	Qq	Rr	Ss	Tt
Uu	Vv	Ww	Xx	Yy	Zz				

Page 4

(1)	(2)	(4)	(6)
c at	l ad	c an	c ab
m at	b ad	f an	d ab
b at	h ad	m an	M ab
r at	s ad	p an	R ab
p at	sh ad	v an	T ab
f at	ad	th an	ab
s at	a	an	a
h at		a	
th at	(3)	(5)	(7)
N at	b ag	c ap	M ax
v at	h ag	cl ap	w ax
ch at	j ag	l ap	t ax
at	r ag	g ap	l ax
a	g ag	s ap	fl ax
	w ag	ch ap	ax
	ag	ap	a
	a	a	

Page 5

The words in Group (11) may present some difficulty as to the sound of *o*, which should be the same in these words as in words of Groups (8), (9), and (10). The teacher should insist on the proper sound of *o* in these words, and not permit *aw*, as *dawg*, *hawg*.

(8)	p ot	(9)	(10)
c ot	r ot	c ob	c od
d ot	s ot	r ob	n od
g ot	t ot	s ob	p od
h ot	sh ot	j ob	r od
j ot	ot	m ob	s od
l ot	o	ob	sh od
n ot		o	od
			o

(11)	(12)	(13)	
d og	h op	h it	fl it
b og	t op	b it	qu it
f og	st op	f it	kn it
l og	ch op	t it	ch it
h og	sh op	p it	it
fr og	op	s it	i
og	o	w it	
o			

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The words in Group (18) are often mispronounced as if they contained short *e* instead of short *i*; for instance, *pin* as *pen*.

(14)	(16)	(18)	(19)
d id	p ig	p in	w ill
b id	w ig	d in	f ill
h id	j ig	f in	h ill
k id	r ig	g in	J ill
l id	g ig	k in	k ill
sl id	b ig	b in	m ill
id	d ig	s in	r ill
i	tw ig	t in	s ill
(15)	ig	w in	qu ill
h im	i	th in	t ill
d im	(17)	sh in	st ill
r im	s ix	ch in	ch ill
v im	f ix	in	ill
sw im	m ix	i	i
im	ix		
i	i		

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The words in Group (24) are mispronounced in some localities, *leg* being pronounced as if it were *lag*. But no words, perhaps, give such trouble as those in which *e* with its short sound comes immediately before the letter *n*, as in Group (25); for instance, many people say *pin* for *pen*, *tin* for *ten*, *thin* for *then*, *whin* for *when*, etc.

(20)	(21)	(23)	(25)
l ip	g et	b ed	h en
s ip	b et	f ed	B en
d ip	j et	r ed	d en
h ip	l et	w ed	f en
J ip	m et	l ed	k en
t ip	p et	sl ed	p en
r ip	s et	sh ed	m en
n ip	w et	ed	t en
sl ip	fr et	e	w en
wh ip	et	(24)	th en
ch ip	e	b eg	wh en
sh ip	(22)	l eg	wr en
ip	v ex	k eg	en
i	s ex	p eg	e
	ex	eg	
	e	e	

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Show the child that in short words like those in Group (26) *ll* is sounded as if there were only one *l* in the word. Show that in words like those in Groups (33) and (34) *ss* at the end has its sharp sound. Require the child to give in words of Group (32) the short sound of *o*, as in *not*, *dot*, etc.; the letter *o* is sometimes improperly given in these words as *aw*.

The words in Group (27) require some care. The teacher should say of the word *gem*, "Notice that the letter *g* in this word has the sound of *j*, as it generally has when it comes before *e*, *i*, and *y*." She is thus incidentally teaching the *names* of the letters. In some

localities such words as *them* and *stem* are mispronounced, as if they were *tham* and *stam*.

(26)	(28)	(30)	(32)
b ell	B un	c ub	t oss
d ell	s un	h ub	m oss
f ell	r un	r ub	l oss
t ell	f un	ch ub	oss
w ell	g un	st ub	o
qu ell	sh un	ub	(33)
sh ell	un	u	m ess
ell	u	(31)	ch ess
e	(29)	h um	l ess
(27)	d ug	m um	bl ess
h em	b ug	s um	ess
g em	r ug	z um	e
st em	j ug	r um	(34)
th em	sn ug	dr um	k iss
em	ug	um	m iss
e	u	u	h iss
			iss
			i

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Of words like those in Group (35), the children learn to say, "Y at the end of short words says i (name of letter i), as in *my*."

In words like those in Groups (36), (37), (38), and (39) the children should give as one sound each of the phonograms *ing*, *ong*, *ang*, and *ung*. The teacher should require the phonogram *ong* to be given correctly, that is, with the sound of *o* as in *ox*; not *sawng*, *lawng*, etc.

(35)	th y	fr y	(36)
m y	fl y	sk y	s ing
b y	sp y	spr y	th ing
sh y	tr y	y	k ing
wh y	sl y		w ing

sw ing	(37)	f ang	fl ung
r ing	s ong	g ang	sw ung
br ing	l ong	r ang	ung
fl ing	str ong	s ang	(40)
cl ing	wr ong	ang	j ump
st ing	pr ong	(39)	b ump
wr ing	ong	s ung	st ump
spr ing	(38)	h ung	th ump
ing	h ang	l ung	ump
	b ang	cl ung	u

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In words like those in Groups (41), (42), and (43), the children should give as one sound, each, the combinations *ink*, *ank*, and *unk*. Of words like those in Groups (44) through (48), the child may be taught that, since the letters *ck* have the same sound, they may be given together as if there were only one letter there.

(41)	(42)	(43)	(44)
m ink	th ank	tr unk	d uck
w ink	b ank	dr unk	l uck
r ink	h ank	b unk	cl uck
dr ink	s ank	h unk	pl uck
br ink	r ank	sl unk	p uck
l ink	cr ank	fl unk	m uck
bl ink	pr ank	ch unk	b uck
cl ink	fr ank	p unk	s uck
ch ink	sh ank	sp unk	sh uck
p ink	l ank	sk unk	t uck
s ink	pl ank	s unk	tr uck
th ink	fl ank	j unk	str uck
ink	ank	unk	uck ck

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In words like those in Group (49) the teacher should be careful that both *s* and *t* are sounded distinctly.

(45)	(46)	(47)	(48)
J ack	r ock	ch ick	n eck
b ack	cr ock	qu ick	b eck
qu ack	fr ock	p ick	d eck
l ack	l ock	t ick	ch eck
bl ack	bl ock	st ick	fl eck
cl ack	fl ock	l ick	p eck
p ack	cl ock	cl ick	sp eck
r ack	sh ock	s ick	wr eck
tr ack	s ock	w ick	eck
t ack	m ock	br ick	ck
st ack	st ock	tr ick	(49)
kn ack	kn ock	th ick	n est
ack	ock	ick	b est
ck	ck	ck	z est
			est
			st

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From words like those in Groups (50) through (57), the children will learn to note the effect of the final *e* on the preceding vowel, when separated from it by a single consonant. Expressed in child-like language, “*e* at the end of words like these makes *a*, *i*, *o*, *u* and *e* tell their names.”

(50)	f ad	(51)	c ap
f at	f ade	c an	c ape
f ate	m ad	c ane	n ap
m at	m ade	f an	n ape
m ate	gl ad	f ane	t ap
h at	gl ade	p an	t ape
h ate	ade	p ane	ape
	a-e		a-e

(52)	r id	(53)	p in
b it	r ide	d im	p ine
b ite	h id	d ime	f in
qu it	h ide	r im	f ine
qu ite	sl id	r ime	sh in
wh it	sl ide	sl im	sh ine
wh ite	ide	sl ime	ine
	i-e		i-e

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From words like those in Groups (58), (59), and (60), the children learn that "se at the end of most words says z" (giving the sound of z). From words like those in Groups (61), (62), and (63) the children learn that ge at the end of a word gives the sound of j. It is to be recalled here that g before e almost always sounds like j.

(54)	(56)	(58)	(61)
h op	c ub	n ose	r ag
h ope	c ube	r ose	r age
p op	t ub	p ose	s ag
p ope	t ube	ch ose	s age
sl op	c ut	ose	w ag
sl ope	c ute	se	w age
ope	u-e	(59)	age
o-e	(57)	f use	ge
(55)	m et	m use	(62)
n ot	m ete	r use	d og
n ote	p et	use	d oge
r ot	p ete	se	oge
r ote	ete	(60)	ge
v ote	e-e	r ise	(63)
ote		w ise	h ug
o-e		ise	h uge
		se	uge
			ge

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From Groups (64) and (65) the child learns that "ce at the end of a word has the sharp sound of s." From Groups (66) through (71) it will be seen that *ch* and *sh* at the end of words have the same sound as at the beginning of words. From Groups (72) through (76) *tch* at the end of a word has the same sound as *ch*.

(64)	(66)	(69)	(72)
f ace	h ash	m uch	c atch
l ace	s ash	s uch	b atch
pl ace	m ash	uch	h atch
r ace	d ash	ch	l atch
gr ace	r ash	(70)	m atch
tr ace	sh	r ich	p atch
ace	(67)	wh ich	sn atch
ce	d ish	ich	atch
(65)	f ish	ch	tch
m ice	w ish	(71)	(73)
n ice	ish	b unch	f etch
r ice	sh	p unch	v etch
pr ice	(68)	l unch	str etch
v ice	h ush	h unch	etch
ice	m ush	m unch	tch
ce	g ush	unch	
	ush	ch	
	sh		

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(74)	(75)	(76)
p itch	n otch	D utch
d itch	bl otch	er utch
h itch	otch	utch
w itch	tch	tch
itch		
tch		

From words like those in Groups (77) through (81) it will be seen that the phonogram *ee* has the long or name sound, of the letter *e*. The teacher should require the pupils to give this sound before the letter *r* just as they do before *k*, *p*, and other consonants.

(77)	(78)	(79)	
s ee	sh eep	s eek	pr een
b ee	p eep	m eek	sh een
w ee	d eep	w eek	een
z ee	k eep	ch eek	ee
fl ee	sl eep	eek	(81)
gl ee	cr eep	ee	d eer
fr ee	sw eep	(80)	b eer
ch ee	eep	qu een	j eer
th ee	ee	s een	ch eer
tr ee		gr een	qu eer
thr ee		k een	eer
ee			ee

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From words like those in Groups (82) through (85), the children learn that in most words *oo* has the sound given to it in such words as *moon*, that is, the long sound of *oo*. It is very difficult for some children to give this sound immediately before *r*, as in the word *poor*. The teacher should insist upon its correct sound, however.

From Groups (86) and (87) it is seen that in some words *oo* has a different sound, the *short* sound of *oo*, as in *good*, *look*, etc.

From Groups (88), (89), and (90) the children learn that *ai* gives the *name* sound of the letter *a*, that is, the long sound of *a*.

(82)	d oom	m ooze	n oon
r oom	oom	oose	l oon
br oom	oo	oo	c oon
l oom	(83)	(84)	sp oon
bl oom	g ooze	m oon	sw oon
gl oom	l ooze	s oon	oon
b oom	n ooze	b oon	oo

(85)	h ook	st ood	br ain
p oor	n ook	ood	dr ain
m oor	br ook	oo	ch ain
b oor	sh ook	(88)	st ain
oor	ook	r ain	Sp ain
oo	oo	g ain	sw ain
(86)	(87)	m ain	ain
l ook	g ood	v ain	ai
b ook	h ood	p ain	
c ook	w ood	tr ain	

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From Group (91) it will be seen that *ay* also has the name sound of *a*.

From words like those in Groups (92) through (95) it will be seen that *ea* has the long sound or *name* sound of the letter *e*. It is difficult for some children to give this sound correctly before *r*, but the teacher should require them to do so.

(89)	(91)	(92)	(94)
t ail	h ay	m eat	d ear
p ail	m ay	b eat	h ear
m ail	d ay	ch eat	n ear
s ail	s ay	h eat	f ear
w ail	g ay	wh eat	t ear
r ail	j ay	eat	y ear
tr ail	l ay	ea	sh ear
ail	pl ay	(93)	ear
ai	st ay	s eam	ea
(90)	r ay	t eam	(95)
m aid	gr ay	st eam	r each
l aid	pr ay	r eam	t each
p aid	ay	dr eam	p each
st aid		cr eam	b each
aid		eam	each
ai		ea	ea

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From Group (96) it is seen that *ea* has also the sound of short *e*. In Groups (97) through (100), *aw* sounds as in *saw*.

In Groups (101) through (104), *au* has the same sound as *aw*.

(96)	(97)	(98)	(101)
h ead	s aw	d awn	P aul
d ead	j aw	f awn	h aul
l ead	p aw	l awn	m aul
r ead	l aw	p awn	S aul
br ead	cl aw	dr awn	aul
dr ead	sl aw	awn	au
tr ead	fl aw	aw	(102)
thr ead	r aw	(99)	f ault
st ead	str aw	h awk	v ault
spr ead	th aw	g awk	ault
ead	squ aw	squ awk	au
ea	aw	aw	(103)
		(100)	fr aud
		dr awl	aud
		spr awl	au
		awl	(104)
		aw	p ause
			c ause
			ause
			au

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From words like those in Groups (105) through (110) it is seen that *oa* has the *name* sound, or long sound of *o*. In such words as those in (111) the children give as one sound the combination *old*.

In such words as those in Group (112) the children give as one sound the combination *oy*. The same sound is given to the letters *oi*, in words like those found in Groups (113) and (114).

(105)	(108)	(111)	(113)
b oat	r oar	c old	b oil
c oat	b oar	b old	c oil
g oat	s oar	f old	f oil
fl oat	oar	g old	s oil
oat	oa	h old	t oil
oa	(109)	s old	sp oil
(106)	m oan	old	br oil
r oad	r oan	(112)	oil
l oad	gr oan	b oy	oi
t oad	oan	t oy	(114)
g oad	oa	c oy	m oist
oad	(110)	j oy	h oist
oa	c oast	R oy	j oist
(107)	r oast	oy	oist
c oal	t oast		oi
g oal	oa		
oal			
oa			

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To obtain the correct sound of *ou*, have children "start to say" *out* and utter all the word except the letter *t*. This sound of *ou* is not always correctly given. It is found in the words of Groups (115) through (118). The words in Groups (119) and (120) show the phonogram *ow*, which in these words has the same sound as *ou*.

From words like those in Group (121) it will be seen that the letters *ow* represent another sound; that is, the sound of long *o*, as in the word *show*.

(115)	w ound	(116)	(117)
f ound	r ound	h ouse	sh out
b ound	gr ound	m ouse	b out
m ound	ound	gr ouse	fl out
p ound	ou	ouse	p out
s ound		ou	r out

spr out	(119)	cl own	sl ow
st out	n ow	br own	gl ow
sh out	h ow	cr own	sn ow
out	c ow	own	r ow
ou	b ow	ow	gr ow
(118)	r ow	(121)	cr ow
l oud	ow	sh ow	st ow
cl oud	(120)	b ow	ow
pr oud	d own	l ow	
oud	t own	bl ow	
ou	g own	fl ow	

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From words like those in Group (122) it will be seen that one sound of *ew* is that of long *u*, that is, the name sound of the letter *u*. This correct sound is not always given to the phonogram *ew* and to the letter *u*, when they follow the letter *l*, as in words like *blew*, *flew*, *clew*; *blue*, *clue*, *flue*, etc. Teachers should try to secure this correct sound of *ew* and the letter *u* after *l*.

From words like those in Group (123), it will be seen that *ew* has a second sound, which is that of *oo* in the word *moon*. This second sound of *ew* should never be given after the letter *l*, but it is always given after the letter *r*.

From words like those in Groups (124) through (128) it will be seen that *ar* represents the sound in the word *park*.

From words like those in Groups (129) and (130) it will be seen that the letters *are* represent one sound; *air*.

(122)	(123)	h ark	(125)
n ew	ch ew	l ark	m arch
p ew	gr ew	m ark	p arch
f ew	dr ew	p ark	st arch
d ew	br ew	sp ark	arch
st ew	ew	sh ark	ar
bl ew	(124)	ark	(126)
fl ew	b ark	ar	f arm
ew	d ark		h arm

ch arm	arn	(129)	p ar
arm	ar	f ar	p are
ar	(128)	f are	t ar
(127)	l arge	b ar	t are
b arn	b arge	b are	st ar
d arn	ch arge	c ar	st are
y arn	arge	c are	are
t arn	ar		

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From words like those in Group (131) it will be seen that the phonogram *air* represents the same sound that *are* represents in the words *fare*, *bare*, etc. From words like those in Groups (132) and (133) it will be seen that *er* and *ir* have the same sound, and in Group (154) that *ur* has nearly, *but not quite*, that sound.

(130)	(132)	(133)	(134)
d are	h er	s ir	f ur
h are	f ern	st ir	c ur
m are	t erm	b ird	c url
w are	h erd	th ird	f url
sh are	p ert	g irl	h url
are	j erk	wh irl	b urn
(131)	cl erk	tw irl	t urn
h air	p erch	f irst	ch urn
f air	m erge	th irst	h urt
l air	s erge	b irth	l urch
p air	v erge	g irth	ch urch
st air	er	ir	ur
ch air			
air			

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From words like those in Groups (135), (136), and (137) it will be seen that *ear* nearly always represents the same sound as *er* before the letters *n*, *th*, *l*, and *d*, as *heard*.

From Group (138) it must be taught that the sound of *or* is not the same as *ar*, although they are often pronounced alike.

From Group (139) may be seen that "W before *or* makes *or* sound like *ur*." In Group (140) *oll* represents one sound.

From words like those in Group (141) it will be seen that the letters *ie* in many words represent the long or *name* sound of *e*.

(135)	(138)	(139)	(141)
l ear n	h orn	w ork	f ield
y ear n	c orn	w ord	y ield
ear n	b orn	w orm	sh ield
ear	m orn	w orld	th ief
(136)	th orn	w orse	ch ief
ear th	l ord	w orst	br ief
dear th	c ord	w orth	l ief
ear	s ort	or	f iend
(137)	sh ort	(140)	p ierce
ear l	f ork	r oll	f ierce
pear l	st ork	b oll	pr iest
ear	h orse	t oll	shr iek
	or	tr oll	ie
		oll	

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From words like those in Group (142) it will be seen that the letters *igh* represent the long sound, or *name* sound, of the letter *i*. In some localities the addition of the letter *t* seems to modify — incorrectly — the sound of *igh*. In Groups (143) and (144) the combinations *ind* and *ild* each represent *one sound*.

From words like those in Groups (145), (146), and (148) it will be seen that the combinations *all*, *alt*, *ald*, each represent *one sound*.

From words like those in Group (147) it will be seen that the letters *alk* represent one sound, *awk*.

(142)	n igh	r ight	kn ight
h igh	n ight	fr ight	igh
s igh	m ight	l ight	
th igh	f ight	pl ight	

(143)	(144)	w all	b alk
f ind	ch ild	sm all	c alk
b ind	m ild	all	st alk
k ind	w ild	(146)	ch alk
m ind	ild	h alt	alk
r ind	(145)	m alt	(148)
gr ind	b all	s alt	b ald
w ind	c all	alt	sc ald
bl ind	f all	(147)	ald
ind	h all	w alk	
	t all	t alk	
	st all		

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In words like those in Groups (149) and (150) the letter *l* is silent and the letter *a* has the Italian *a* sound. The teacher should give *alm* as *one sound*, as in the word *calm*, and *alf* also as *one phonogram*, as in *half*. The short *a* sound is *not* correct in these words.

From the correct pronunciation of the words in Groups (152) through (161) it will be found that the sound of *a* before the letters *sk*, *st*, *ss*, *sp*, *ft*, *ff*, *th*, *nt*, *nce*, and *nch* is the Italian *a* sound, not the short *a* sound. The teacher should, by drill, strive to have the children give correctly and use constantly and *consistently*, this soft and beautiful sound of *a* in such words.

(149)	(151)	t ask	(154)
c alm	d aunt	fl ask	p ass
b alm	h aunt	ask	m ass
p alm	t aunt	a	b ass
qu alm	aunt	(153)	l ass
alm	aun	f ast	gl ass
(150)	(152)	l ast	cl ass
c alf	ask	bl ast	ass
h alf	b ask	p ast	a
alf	c ask	c ast	
	m ask	ast	
		a	

(155)	(156)	sh aft	(157)
g asp	d aft	aft	ch aff
r asp	r aft	a	qu aff
gr asp	gr aft		st aff
cl asp	dr aft		g aff
h asp	w aft		aff
asp			a
a			

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From words like those in Groups (162), (163), and (164) will be seen the effect of *w*, *wh*, and *qu* upon the letter *a* when they come immediately before it. They give to *a* the sound of short *o*. Many children mispronounce such words, as *wuz*, *whut*, etc. The words *water* and *want* are exceptions to the rule given above regarding the effect of *w* upon the following *a*. In these two words the *a* has the same sound that it has in the word *wall*.

From words like those in Group (165) it will be seen that *w* has much the same effect upon the combination *ar*, giving it the same sound that *or* has in the word *horn*.

(158)	(160)	(162)	(164)
b ath	d ance	w as	squ ad
p ath	l ance	w asp	squ ab
l ath	gl ance	w ash	squ ash
ath	tr ance	w an	a
a	pr ance	w and	(165)
(159)	ance	w atch	w ar
p ant	a	wh at	w art
pl ant	(161)	a	w arm
sl ant	br anch	(163)	sw arm
gr ant	bl anch	sw an	w arn
ch ant	anch	sw ap	sw ard
c an't	a	sw amp	ar
sh a'n't		a	
ant			
a			

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In Groups (166), (167), and (168) the children should give as one sound the phonograms *aught*, *ought*, and *eigh*, the last having the same sound as long *a*. In Groups (169), (171), and (172), the combinations *en*, *in*, and *un* should each be given as one phonogram.

In giving the words of Groups (171) and (172) the child will remember that *ge* at the end of a word has the sound of the letter *j*. From Group (170) it will be found that *dge* at the end of a word has the sound of the letter *j*.

(166)	(168)	(170)	(171)
c aught	sl eigh	br idge	fr inge
t aught	n eigh	r idge	h inge
n aught	w eigh	l odge	t inge
fr aught	fr eight	d odge	cr inge
aught	eight	b adge	s inge
(167)	eigh	j udge	ge
th ought	(169)	n udge	(172)
b ought	f ence	gr udge	l unge
br ought	h ence	h edge	pl unge
n ought	s ince	w edge	ge
ought	pr ince	l edge	
	d unce	pl edge	
	ce	dge	

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The exercises in Groups (173) through (176) are given for drill on the blends, *bl*, *cl*, etc. The teacher should remember that when two or more consonants are given together, they should *blend*; that is, they should be pronounced together, as nearly as possible with one impulse of the voice. These blends are often incorrectly given when sounding a word, for instance, in sounding the word *black*, *bl* is often given as it were *ble*. This is wrong: *bl* in *black* is not the same sound as *ble* in *table*, etc.

(173)	(174)	(175)	(176)
blame	broke	train	sprain
bl	br	tr	spr
claim	cream	skate	strike
cl	cr	sk	str
flame	dream	scold	scream
fl	dr	sc	scr
gloom	frame	speak	shriek
gl	fr	sp	shr
please	grove	sweet	throne
pl	gr	sw	thr
sleep	pride	splash	small
sl	pr	spl	sm

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Groups (177) to (188) inclusive furnish exercises in syllabication and rapid pronunciation. In these words the first syllable should be pronounced as if it were a complete short word, many of them being in reality whole words; as, *pen, fun, mud, pup, pop, grit, knot, bag, crag, fan, bat, lit, bun, can, gig*, etc. The child should be told that in words containing more than one syllable, the letter *y* at the end of words has its *short* sound, which is the sound of *i* in the word *it*. He should also be reminded that *c* before *i, e*, and *y* has the sharp sound of *s*, and that the letter *g* before *e, i*, and *y* generally has the sound of *j*. The syllables *ly, ny, dy, py, ty, gy, zy, cy*, etc., may each be given as a single sound.

In such words as those in Groups (185) through (188) the second syllable should be given as if it contained only the blended letters *tl, bl, dl, pl, gl*, etc., the final *e* being silent.

(177)	(178)	(179)	(180)
jel ly	pen ny	rud dy	hap py
sil ly	fun ny	mud dy	pup py
dol ly	bon ny	gid dy	pop py
ly	ny	dy	py

(181)	(182)	(183)	(184)
grit ty	bag gy	diz zy	fan cy
jet ty	shag gy	fuz zy	mer cy
knot ty	crag gy	friz zy	sau cy
ty	gy	zy	ey
(185)	(186)	(187)	(188)
gen tle	bun dle	ap ple	gig gle
bat tle	can dle	am ple	wrig gle
lit tle	med dle	sim ple	strug gle
tle	dle	ple	gle

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Nothing in the entire study of phonics is of more importance than drill on syllables, especially upon those in Groups (189) to (210) inclusive. In these drills the vowel at the end of each syllable should always be given its long sound, that is, its name sound. The vowels should never be given their short sounds, when they come at the end of syllables. "Every vowel, except the uncertain vowel *i*, tells its name when it forms a syllable by itself or when it comes at the end of a syllable." In drilling upon long words, such as occur in Groups (221) through (224), the meaning and effect of the accent mark should be taught. The child should be shown that it is only because of the way we pronounce words in accordance with the accent that we do not always hear these long sounds of the vowels in pronouncing a long word, as we do hear them when we syllabify the same word. By the end of his third school year he should know the few diacritical marks used in this Manual (omitted from the Phonetic Chart).

(189)	(190)	(191)	(192)	(193)	(194)
bā	cā	dā	fā	gā	hā
jā	kā	lā	mā	pā	rā
bē	çē	dē	fē	gē	hē
jē	kē	lē	mē	pē	rē
bī	çī	dī	fī	gī	hī
jī	kī	lī	mī	pī	rī
bō	cō	dō	fō	gō	hō
jō	kō	lō	mō	pō	rō
bū	cū	dū	fū	gū	hū
jū	kū	lū	mū	pū	rū

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(195)

vā

vē

vī

vō

vū

(196)

sā

sē

sī

sō

sū

(197)

tā

tē

tī

tō

tū

(198)

ā

ē

ī

ō

ū

(199)

bā bȳ

la dy

sha dy

ha zy

la zy

cra zy

ȳ

(200)

bō nȳ

po ny

po sy

ro sy

ho ly

ȳ

(201)

cō zȳ

do zy

go ry

glo ry

sto ry

du ly

ȳ

(202)

rū bȳ

fu ry

ju ry

ti dy

ti ny

wi ly

ȳ

Page 32

(203)

Bā bēl

la bel

fa ble

ga ble

ta ble

sta ble

la dle

ba ker

sa ber

ca per

pa per

(204)

tā per

pa cer

fa vor

ma jor

ra zor

va por

la bor

na val

na sal

pa pal

fa tal

ba con

(205)

hā zēl

ra ven

ca ret

na ked

ma vis

ba sis

ba sic

ma son

ma tron

na bob

pa tent

va cant

(206)

lī bēl

di al

fi nal

ri val

vi al

vi tal

tri al

li ar

vi ol

bi as

li on

di van

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(207)	(208)	(209)	(210)
pī lōt	pō ker	cū bīt	sū ēt
ri ot	no ble	cu bic	tu lip
qui et	Ko ran	hu man	du al
pi rate	fo rum	hu mid	lu nar
ci der	co lon	ju rist	ru ral
di ver	bo nus	lu cid	pe wit
fi ber	bo rax	lu rid	fe ver
ri fle	po tent	mu cus	pe an
tri fle	mo ment	mu sic	le gal
Bi ble	ro dent	ru in	ce dar

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From words like those in Groups (211) and (212) the pupil may learn that *ed* has different sounds in different words: like the letter *d* in *rolled*, like the letter *t* in *hopped*, and the syllable *ed* as in *counted*. These Groups also give key words for drills on the combinations *es*, *ble*, *dle*, *gle*, *ple*, *tle*, *kle*, *fle*, and *zle*. In Groups (213) and (214) are key words for drills on the final syllables, *low*, *ture*, *ful*, *ley*, *ous*, *sion*, *tion*, *tive*, *ish*, *ness*, *tious*, and *cious*.

(211)	(212)	(213)	(214)
rolled	giggle	yellow	motion
ed	gle	low	tion
hopped	cripple	picture	captive
ed	ple	ture	tive
counted	gentle	careful	finish
ed	tle	ful	ish
fishes	pickle	valley	goodness
es	kle	ley	ness
crumble	drizzle	nervous	captious
ble	zle	ous	tious
fiddle	ruffle	mission	luscious
dle	fle	sion	cious

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From words in Groups (215), (216), and (217) it will be found that the combinations *ar*, *er*, *ir*, and *or* do not have their usual sounds when a second *r* follows the first *r*. The pupil must give to each vowel its regular short sound and to both *r*'s the sound of single *r*, as in *marry*, *terror*, *horror*, *mirror*, etc. In Group (217) the pupil should give the long sound of *ow* in the last syllables, and not as if the final syllable were *er*.

Of words in Group (218) the fact that the letter *t* is silent may or may not be mentioned, but the syllables *tle* and *ten* should be sounded as if they were represented by the letters *l* and *en*. The word *often* is *misprounounced* if the letter *o* is sounded as *aw* and if the letter *t* is sounded instead of elided.

Words like those in Group (219) could not be analyzed or sounded correctly by the child alone. The words must be divided thus: *an ger*, *an gle*, *an kle*. In dictionaries such words are marked with a line under the letter *n*, thus: *an ger*, *an gle*, *an kle*. This is to show that the letter *n* must be treated as a double sound; it has the sound of both *n* and *g* when it comes immediately before *g*, and of *n* and *k* when it comes before *k*. That is to say that the syllable *an* is to be given as if it were *ang* or *ank*, but the syllables following must have their full sounds of *ger*, *gle*, and *kle*; as if the words were spelled *ang ger*, *ang gle*, *ank kle*.

(215)	(217)	(218)	(219)
car ry	ar row	cas tle	an ger
mar ry	nar row	nes tle	lon ger
ber ry	spar row	le	fin ger
cher ry	fur row	lis ten	lin ger
hur ry	bur row	of ten	man gle
flur ry	mor row	en	tin gle
sor ry	sor row		jin gle
			ng
(216)			an kle
ter ror			tin kle
hor ror			twin kle
mir ror			nk

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The words in Groups (220) through (224) are included for the purpose of showing the kind of words upon which drills in syllabication should be given. It will be seen that most of the syllables end with a vowel. In exercises for syllabication the pupil calls each syllable with no attempt at accent, until the last syllable has been given; then he should pronounce the whole word with the correct accent.

(220)

hā lō	hē rō	sō lō	tȳ rō
sā gō	nē grō	dō dō	dít tō

(221)

tō mā tō	tō băc cō	vōl cā nō
pō tā tō	mū lăt tō	mō měn tō

(222)

bōt ā nȳ	cěl ē rȳ	prōd ī gȳ
grān ā rȳ	ěl ē gȳ	dē ī tȳ
săl ā rȳ	pī ē tȳ	săn ī tȳ
fěl ō nȳ	pěn ū rȳ	ěn mǐ tȳ
cōl ō nȳ	děp ū tȳ	dǐg nǐ tȳ
ěb ō nȳ	cěn tū rȳ	pōl ī cȳ

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(223)

ā ē rī āl	řim mē dī āte	cōl lē gř āte
mā tē rī āl	řim fū rī āte	řin fū rī āte
mē mō rī āl	Jān ū ā rȳ	Fěb rū ā rȳ
	mer cē nā rȳ	mer cē nā rȳ

(224)

řim āg ī nā rȳ	řim prōb ā bīl ī tȳ
prē līm ī nā rȳ	řin cā pā bīl ī tȳ
vō cāb ū lā rȳ	řin hōs pī tāl ī tȳ
	řin dē strūct ī bīl ī tȳ
	řim mā tē rī āl ī tȳ
	řin dī vīd ū āl ī tȳ

V. SUGGESTIONS, AIDS, AND DEVICES

WHEN THE PRIMER IS READ ON THE FIRST SCHOOL DAY

Sometimes conditions exist that make it seem to the teacher best, or perhaps necessary, to have the pupils begin to read from the Primer itself on the first school day, instead of going through any preliminary blackboard work in reading. There are also teachers who really prefer always to "begin with the book." No teacher is compelled, of course, to give the preliminary blackboard work in reading as detailed in pages 27-43 of this Manual. Any teacher who prefers may follow instead the suggestions given below.

A. Lessons in Reading

Show the lesson picture. Discuss with the pupils what the children in the picture are doing and *saying*.

By reading over the necessary part of the Primer Story (see pages 49-107 of this Manual), before the recitation period, the teacher will become thoroughly familiar with the thought and story of the lesson picture, and will thus be able to make the picture serve to secure natural expression in the pupil's reading.

Each new word of a lesson should be used by the teacher as she talks with the pupils about the Primer Children. When she utters the new word, she writes or prints it on the blackboard. If she writes it first, she must afterwards print it, unless she owns a set of the printed Word Cards and Phonic Drill Cards. After the words on the board have been drilled upon, the pupils should be asked to find each as many times as it is given on the Primer page. Then

the pupils are ready to read the lesson. Each sentence should be read over silently by the class, and then one child should read it aloud in response to the teacher's question or direction.

Thus, for the lesson on page 1, the teacher, having discussed the lesson picture and told the necessary part of the Primer Story, asks such questions as the following, the pupil reading the answer from the book:

Teacher: When they were ready to begin the race, what word did Frank call out?

Pupil (reading from the book): Run.

Teacher: Little Alice was behind; what did she call out?

Pupil: Run, run.

Teacher: Grace got to the tree first. What did she call out?

Pupil: Now stop.

Teacher: What did Frank call to Alice, who wouldn't stop and stand where she was?

Pupil: Stop, stop.

For lesson on page 2:

Teacher: Tell me to look at, or see someone in the picture.

Pupil: See Frank.

Teacher: Tell me to see someone else in the picture.

Pupil: See Alice.

Teacher: What do you wish me to see Alice do?

Pupil: See Alice run.

Teacher: What did Frank say to Alice?

Pupil: Run, Alice, run.

Teacher: Alice got tired; what did she say to Frank?

Pupil: Stop, Frank, stop.

For lesson on page 3, first group of sentences:

Teacher: Tell me one person you see in the picture (p. 2).

Pupil: I see Alice.

Teacher: Tell me whom else you see in the picture.

Pupil: I see Frank.

Teacher: Ask me a question about Frank.

Pupil: Do you see Frank?

Teacher (pointing to Frank in the picture): Yes, I see Frank. Now ask me a question about Alice.

Pupil: Do you see Alice?

Teacher (pointing to Alice in the picture): Yes, I see Alice.

Second group of sentences:

Teacher: What did Alice say when she was tired?

Pupil: Now stop.

Teacher: But Frank kept on running after Alice, so what else did she say to him?

Pupil: Stop now, Frank.

Teacher: Alice had to call out something to Frank twice. What was it?

Pupil: Stop, stop.

Third group of sentences:

Teacher: After Alice had rested awhile, what did Frank say to her?

Pupil: Now run.

Teacher: He spoke to Alice again. What did he say?

Pupil: Run, Alice.

Teacher: What do you wish me to see Alice do?

Pupil: See Alice run.

Teacher: Tell me what you see Alice do.

Pupil: I see Alice run.

Teacher: Tell me what Frank said to Alice.

Pupil: Run, Alice, run.

The three lessons above are sufficient to suggest to the teacher how all these little lessons may be read from the Primer at the very outset.

B. Lessons in Phonics

Conditions may make it desirable to omit from the foundation work in reading such activities in the school-room as running, jumping, marching, dancing, singing, etc. In that case, the teacher may develop the *action words* without having the actions themselves performed.

It is necessary to have the pupils master action words as *key words* just as soon as possible, learning to know the form and give the sound of any key word's initial letter. The teacher may develop any action word in the Primer, and a few other words, by choosing the illustration which depicts that action, displaying the picture to the class and discussing it with them. Such key words and the pictures from which they may be developed are given below:

Run, run, picture on page.....	1	Walk, walk, picture on page	22
Get, get, picture on page.....	4	Dance, dance, picture on page ..	24
Pitch, pitch, picture on page...	6	Sing, sing, picture on page.....	26
Catch, catch, picture on page..	8	Whistle, whistle, picture on page	28
Bounce, bounce, picture on page	10	Show, show, picture on page	32
Toss, toss, picture on page....	12	Chick, chick, picture on page ..	35
Kick, kick, picture on page....	14	Look, look, picture on page	40
Hide, hide, picture on page....	16	March, march, picture on page	45
Find, find, picture on page....	18	Quick, quick, picture on page ..	49
Jump, jump, picture on page ..	20	Apples, apples, picture on page	52
Oxen, oxen, picture on page.....		60	

The teacher may teach the remaining key words by using them in spoken sentences and then printing them on the blackboard one by one. These words are: *eggs, now, violets, up, this, it, you, thank, knows, write, Max, Zee*.

The initial letters of these key words and their sounds should be taught as soon as possible. There should be at least three short drills and then a review drill each day on the key words, their initial letters, and the sounds of these letters. On pages 373 and 374 of the Manual is an arrangement of initial letters under the key words. This

arrangement the teacher should print on the blackboard, if she does not possess a pack of the cards published for drill on the sounds of the initial letters of the key words, *run*, *jump*, *sing*, etc. (See bottom of pages 3, 5, 7, etc., of Primer.)

The order in which these words and their initial letters are given in the Primer has nothing to do with the order in which they are to be taught. They are placed at the bottom of these pages for review. The initial letters and their sounds should be taught in the order that the teacher finds easiest to give.

As soon as the children have mastered the sounds of the letters given below, they may be called upon to sound the words listed at the right of page 51 in the Primer, as a drill in phonics: *c, m, b, th, r, p, f, s, h, a*. This drill, and each of the others like it given in the Primer, should be preceded by the teacher's telling the story on which the phonic jingle is founded. For these stories, see Manual pages 357-368.

Since this Manual gives, on pages 373-398, lists of all the words that may be required for phonic drills, and since these lists can be copied by the teacher on the blackboard for class drills, the school will not find it necessary to buy the Phonetic Chart (wall chart). The Chart and Drill Cards have been published to save time and labor to those teachers who wish to purchase them; but without them, teachers can use these Readers quite as successfully.

THE TREATMENT OF MOTHER GOOSE OR NURSERY RIMES

That "rimes and repetition" have a place in the teaching of reading no one will deny; but the thoughtful student of modern primers will agree with us that this useful feature of the work is being abused.

Repetition of words is too often made the most prominent feature of the little reading lessons. In many of the

new primers we find page after page in which the same words are repeated over and over, until the words and the sentences become meaningless and irritating to the little reader, who can but tire of them as he reads such stuff as the following:

"See mamma. See Kitty. Mamma see Kitty. Kitty, see mamma. See Kitty, mamma. My Kitty. See my Kitty. See my Kitty, mamma. See mamma. See mamma, Kitty. I have a Kitty. I have a Kitty, mamma. Mamma, I have a Kitty." (The foregoing is a quotation verbatim from a new primer.)

Only slightly less tiresome and meaningless is the following:

"Here are three chicks.

"The chicks are little.

"The chicks are yellow.

"The chicks are pretty.

"Baby loves the chicks.

"Baby loves the pretty chicks.

"The pretty chicks love Baby," etc.

Even five or six pages of this kind of word repetition at the beginning of a child's first reading book gives him at the outset a wrong idea of what reading means. Such a repetition of words should be given in script or print *only as "phrase drills,"* — phrases developed first in longer sentences that have been *spoken* and which are interesting and sensible. These sentences need not be written or printed in their entirety: only the phrase needed for drill from each sentence should be given in script or print.

The first whole sentences read by the child should be such as he uses in his everyday talk, preferably those he uses when he is at play.

Rimes from Mother Goose, or other nursery rimes, have a very important part in the teaching of reading and are valuable as reading matter when not given at the beginning

of the child's first reading book, or otherwise too early. The little beginner should have read from his primer many pages of straight, natural conversational sentences, or child-like dialogue, before he is called upon to *read* Mother Goose or other nursery rimes.

While *reading* the natural, everyday language and child-like conversations from his primer, he should be *learning* the nursery rimes as exercises in language and literature. These rimes he will *later* read from the blackboard, and only then from his book.

In every school some children will be found who have heard the rimes at home; they may perhaps have memorized them, in a haphazard, "hit or miss," fashion, and can recite them, probably in most undesirable sing-song tones. Others there will be who have never even heard of the rimes. The teacher should give these rimes in the way that will most benefit *all* the pupils. Some of the rimes should be taught as *singing games*, or *counting games*; others should be given as dramatizations. All should be memorized before they are read, and each should be preceded by a little story or talk by the teacher, in order to create the proper atmosphere for learning and reading the rime with full understanding and appreciation. Two that are good as counting games are the following:

One, two, buckle my shoe;	One, two, three, four, five,
Three, four, shut the door;	I caught a hare alive.
Five, six, pick up sticks;	Six, seven, eight, nine, ten.
Seven, eight, lay them straight;	I let her go again.
Nine, ten, a good fat hen.	

After the pupils have memorized these rimes, the teacher should write on the board only the words *one, two, three, four, five, six, seven, eight, nine, ten*, for her purpose here is to teach the number words only.

Some of the best for singing games are the following:

Hickory, dickory dock,	Pease-pudding hot,
The mouse ran up the clock.	Pease-pudding cold,
The clock struck one.	Pease-pudding in the pot,
The mouse ran down.	Nine days old.
Hickory, dickory dock.	Some like it hot, Some like it cold, Some like it in the pot, Nine days old.

The first of these two rimes may be played as follows:

After the children have memorized the rime, they sit in groups of five on the floor. Four of them place one hand on the floor, so as to make a circle of fingers. The fifth child recites the rime, touching one finger in the circle as each word is spoken. The child whose finger is touched at the last word of the rime is the "mouse," and must jump up and run until one of the others catches him.

This game should be kept for recess on rainy days. If the children know the rime as a song, the entire group engaged in playing may sing the words as the fingers are touched, instead of reciting them.

The second of these two rimes is to be played in the following way after being memorized:

The pupils in two rows sit facing each other, their feet in the aisle between the rows. Each child strikes (1) his knees with his hands, (2) his two hands together, (3) the hands of the pupil opposite, (4), (5), and (6) repeat (1), (2), and (3), (7) and (8) repeat (1) and (2), (9) right hand against right hand opposite, (10) repeat (2), (11) left hand against left hand opposite, (12) and (13) repeat (2) and (3). All try to keep perfect time, striking at the right time, as the right word is spoken; that is, at the words "hot," "cold," "pot," "old," etc. If the children know this as a

song, they may sing the words instead of reciting them in concert, the entire class taking part in the singing. This is a game which may be put through by the whole class in a few seconds, making a desirable break in the routine.

A game that may be presented by the teacher first as a puzzle is the one based on the following rime:

Two little blackbirds
Sat upon a hill;
One was Jack,
The other was Jill.

Fly away, Jack!
Fly away, Jill!
Come back, Jack!
Come back, Jill!

When this is recited by the teacher as the puzzle, she sticks two little pieces of black paper on the nails of her index fingers, holding them so they can be seen by the children as she recites the first four lines of the rime. As she recites, "Fly away, Jack!" she throws one hand behind her head, and the other hand as she says, "Fly away, Jill!" As she says, "Come back, Jack!" she brings one hand back, showing not the index finger, but the second one. She does the same with the other hand as she says, "Come back, Jill!" The children will probably not notice that she shows other than the index finger, and will be puzzled until some bright or observant child "catches on."

These three rimes are to be found in the *latter part* of the Primer. By the time the little reader comes to them, they will present no difficulty to him who has played them, memorized and read them from the blackboard.

Many other rimes are especially good for dramatization, some of the best being the following: "Jack and Jill went up the hill"; "Jack, be nimble"; "Merry have we met"; "Little boy, where are you going?" "Little girl, where have you been?" "Little Boy Blue"; "Pussy Cat, where have you been?" "The Three Little Kittens." These

will be found on pages 115, 120, and 121 of the Primer; and on pages 15, 39, 45, 46, 50, and 51 of the First Reader.

There is a right way, and there is a wrong way, to teach these rimes. The following steps give the right way:

1. The teacher tells the story of the rime. This story may be reproduced by the pupils as an exercise in oral language work.

2. The teacher recites the rime several times, carefully avoiding the sing-song tone in which these rimes are often repeated to the children at home.

3. The pupils memorize the rime.

4. The pupils play, or dramatize, the rime, a sufficient number of pupils being selected by the class to act the parts of the characters. The acting is, of course, an exercise in pantomime, while the words of the rime are recited softly in concert by the other children. Sometimes the words of the rime are sung instead of recited; recitation is better than singing, however, for most of the rimes given above.

5. The pupils dictate the rime line by line for the teacher to write on the board. As a new line is added the class read aloud all that is on the board.

6. When it has all been written, the teacher gives a drill on the new words in the rime, asking: "Who will find the word *boy*? the word *little*? the word *blue*? the word *horn*?" etc.

Then, as a little more difficult drill, she points to first one word and then another, asking, "What word is this?" etc.

7. When a rime, taught according to this plan, is met with in the Primer or the First Reader, where the Primer Children are represented as playing the rime, the pupils will enjoy reading in print what they have weeks before read in script, and enjoy also the lesson connected with the rime, which tells about the book children playing the rime just as they themselves played it. The treatment given below

of the rime, "Little Boy Blue," illustrates more fully the desirable steps in the teaching of rimes.

The Rime of "Little Boy Blue"

Preparatory discussion. — How many of you have ever been on a farm? What did you see growing in the fields? Did you see corn growing? Were you ever in a meadow? What do farmers raise in their meadows? What do they do with their grass and clover? What do we call the grass when it has been cut, dried, and put into big piles? What do we call these high stacks or piles of hay? (Hay-stacks.) Sometimes they are called hay-cocks.

What animals do you find on a farm? (Horses, sheep, cows, pigs, etc.) Should you like to live on a farm? How many would like to visit a farm? I will tell you a story of a little boy who went to visit a farm.

Presentation of the whole poem. — Once there was a little boy who was called Boy Blue. I think his mother must have given him a blue suit and a blue cap, and after that every one called him Boy Blue. One summer Boy Blue went to the country to visit his grandfather and grandmother. Grandfather's sheep sometimes got into the meadow and ate the clover he wished to save for their winter food. Sometimes the cows got into the field and ate the corn before it was ripe enough to pull. So grandfather gave Boy Blue a horn with which grandmother used to call the people from the fields when their dinner was ready. Grandfather told Boy Blue to blow his horn whenever he saw the sheep in the meadow or the cows in the corn. He said he would then come at once and drive them out. One day grandmother saw the sheep in the meadow and the cows in the corn, so she called as loudly as she could: —

[The teacher's rendering of these few lines must be ex-

tremely vivacious. The rate will be quick, the tone animated and clear.]

"Little Boy Blue, come blow your horn.

The sheep's in the meadow, the cow's in the corn."

But grandmother didn't see Boy Blue anywhere. Just then she saw grandfather and said to him:—

"Where's the little boy that tends the sheep?"

It was a very hot day, and Little Boy Blue had been sitting in the shade of the hay-cock watching the cows and sheep. He was very tired and had fallen fast asleep in the shade of the hay-cock. Grandfather had seen him, so he said to grandmother:—

"He's under the hay-cock fast asleep."

Then grandmother said:—

"Go wake him, go wake him."

Grandfather felt sorry for the tired little boy, so he replied:—

"Oh! no, not I:
For if I wake him, he'll certainly cry."

Memorizing. — The lines should now be memorized by the children, not from any written or printed form but simply by repeating the words after the teacher. Most children can memorize two lines at a time.

Dramatization. — One little boy may take the part of Boy Blue and a larger boy the part of grandfather. A girl may take the part of grandmother, and some of the other children may be the cows and sheep. Such dramatization will prevent children from reciting and reading Mother Goose rimes in the sing-song way all too prevalent among them.

Other rimes that the teacher will find suitable for such work, but which are not included in the Primer or First Reader, are: "Little Miss Muffet," "Little Bo-Peep," "The

Cat and the Fiddle," "The King in his Counting-House," "The Old Woman in a Shoe," "Simple Simon."

Some suggestions for teaching these rimes follow.

The Rime of "Little Miss Muffet"

The steps to be taken are the same as in the rime previously described. The teacher should preface the reading of the rime with a little talk about a little girl, Miss Muffet; about her stool or seat, which she called a *tuffet*, about her evening meal of *curds and whey*, and what is meant by *curds and whey*. The teacher promises that as soon as the rime is memorized the pupils may act it. She asks:

How many children are needed to play, or act, this story? If you don't know, try to think how many children must do something in the play. (Two: Miss Muffet and the great spider.) Yes. Shall we have all girls or all boys act? (A girl for Miss Muffet, and a boy to act the spider.) That is a very good arrangement. What must Miss Muffet have? (A seat or tuffet to sit on, a bowl and spoon with which to eat her curds and whey.) Yes. What must the boy have? (The teacher may have to suggest a knot on the end of a string to hold something that represents the spider.) Where shall the boy, who holds the spider, stand? (Behind Miss Muffet.) What does he do? When should the spider reach the seat beside Miss Muffet? (Teacher gives directions for letting it reach the seat just as the children, who are reciting in concert, say the words "beside her." The boy himself may be the spider; if so, he will come creeping along on all fours and will sit down beside Miss Muffet.)

The teacher allows the children to plan all this. Then she asks, "Then what does Miss Muffet do?"

As indicated for the rimes above, the children should

recite the rime in chorus while the actors go through with their parts. But if they know the rime as a song, it is well to let them sing it for a repetition of the pantomime.

The Rime of "Little Bo-Peep"

This calls for only one actor (a little girl) unless some of the pupils take the part of sheep, grazing in the far distance.

As the children recite the first stanza, Bo-Peep walks about, looking busily for her sheep. During the second stanza Bo-Peep lies down and falls fast asleep, then wakes up, rubs her eyes, listens intently, looking around for her sheep. As the children recite the third stanza, Bo-Peep gets up, takes up her crook, and walks away. She puts her hands to her eyes and weeps, or raises both hands in horror, letting fall her crook, as she acts the part of seeing her sheep.

Before teaching this rime, the teacher may give a little talk on sheep, their need of careful watching and the reasons for this, the meaning of *shepherd* and *shepherdess*, the use and appearance of the shepherd's crook.

Instead of the traditional words "Determined for," the children should be taught, "And away she went."

The Rime of "The Cat and the Fiddle"

This calls for five actors: the cat, the cow, the little dog, the dish, and the spoon. The children must be allowed to direct their own dramatization in all these rimes; they must use their own judgment in selecting objects for the "make believe" fiddle and moon. This rime always delights the children.

The Rime of "The King and His Counting-House"

This rime requires four actors, or *people*: the king, the queen, the maid, and the blackbird; four scenes, or *places*:

the counting-house (which the teacher explains), parlor, and garden. It requires the following make-believe articles: counter, money, bowl of honey, bread, knife, clothes, and the clothes-line.

The Rime of "The Old Woman in a Shoe"

This rime requires several actors, and will most likely provoke uproarious enjoyment among the reciting or singing audience.

The Rime of "Simple Simon"

The six stanzas make this rime too long for reading, but may well be memorized. During the acting, Simon speaks twice: "Let me taste your ware," and, "Indeed I haven't any." The pie man also speaks: "Show me first your penny." Some fun-loving, waggish boy will delight in impersonating Simple Simon.

SEAT WORK

A. Essentials

Seat work should grow naturally out of the lessons. Any other form of seat work is merely *busy work* and has no place in the schoolroom. Seat work is as much a part of regular school work as is recitation, and for it the children should be held as strictly to account. The training in independence that the child receives in doing this work is of great value; for unaided he works out problems according to the teacher's directions. The child must understand that this part of his work will receive from the teacher the same attention that his recitation does.

In planning the seat work the teacher should keep in mind the following essentials:

- (1) The seat work must be related to the class work. It

must be either the outgrowth of a lesson, or the preparation for a lesson; in either case its purpose is to strengthen the lesson itself.

(2) It should not engender bad habits, such as wasting time or doing careless work.

(3) It should be simple enough to be accomplished by the pupil unaided, but, at the same time, it should be a task calling for effort on his part.

(4) It should have the teacher's criticism. If the seat work is not corrected by the teacher, the child will soon feel that the work has no material value and will cease to give it his best — or any — effort. It is well to train the more dependable pupils to help with this correction.

(5) It should not be purely mechanical but should necessitate thought; in fact, it should train the child *to study*.

(6) It should train the eye and the hand.

(7) The child must realize the need for it.

(8) It must have interest for the child. Through such interest, and a careful planning of the seat work, the young and inexperienced teacher may often obviate troublesome problems in discipline.

(9) Seat work should be clearly and definitely assigned, the teacher using simple language. She should not repeat her directions nor should she permit one pupil to ask another what it was she said in her assignment; this requirement is a part of the training in attention and in self-reliance.

Children should not be given any writing to do in the seat work of the first two grades, and but little, if any, in the Third Grade. In the writing period the closest attention is paid to position and movement, the good results of which will be nullified if the children, given seat work assignments which require writing, were to form bad habits which the teacher cannot break up at the writing period.

Where paper cutting is given for seat work, oftentimes

little children in the First Grade seem helpless at first with their scissors. They seem unable to make the hand obey the brain. It is suggested that the first seat work lessons with scissors might consist simply of cutting paper on ruled lines, to train for accuracy. The teacher will find it to her advantage to collect flower and fruit catalogues, fashion books, etc., and have the children cut out the pictures from those for early training in the use of the scissors. Then, for later work, when the children will have been trained to hold in mind the mental form image, and when their hands will obey their brains, they can cut, freehand, large fruits, such as apples, pears, and such vegetables as potatoes.

After the first few lessons, it is better for the teacher not to cut with the children. The best results are secured by encouraging freehand cutting.

Profitable seat work as an expression of the reading lessons often takes the form of some cutting or a drawing which illustrates the story just read. The child will surely catch the spirit of the reading lesson on page 118 of the First Reader, entitled "Springtime Fun," if he is told to cut out or draw a boy flying a kite. Certain parts of a story may be clearly kept in mind by means of this form of expression. Take, for example, the story on page 59 of the First Reader, entitled, "The Pig with a Curly Tail." The seat work assignment may be: Cut out the pig, the rabbit, the duck, and the rooster.

There are certain materials required for seat work by both teacher and pupils.

For Teacher: Hektograph; Price and Sign Marker (for printing). These two articles may be procured from A. Flanagan & Co., Chicago, the prices varying according to the size of the article. The Teacher's Catalogue from the above-mentioned firm will furnish the required information.

Teachers will get many helpful suggestions for material

from catalogues sent out from any educational publishing house. For the convenience of the teacher a few are named here: Edward E. Babb and Co., Boston; J. L. Hammett and Co., Boston; Milton Bradley Co., Boston and Atlanta.

For Pupil: One pair of scissors. (A. Flanagan and Co., Chicago, quote scissors as cheap as 75¢ per doz.) Printer's unsized paper. This can be procured in small quantities at comparatively small cost from local newspaper offices. One box of crayons. Letter Cards. These can be procured in sheets 9 x 11 inches, printed on both sides, with a good assortment of capitals and small letters. These are to be cut up and used in building words. The price is 15¢ per doz. sheets. They can be had from Edward E. Babb and Co., Boston. Colored pegs, a cheap and very useful kind of seat work material, can be ordered from Milton Bradley Co., from Boston or Atlanta. The price is 15¢ for one box containing 1000 pegs, which will supply at least 25 children. Lentils in assorted colors may be ordered from Edward E. Babb and Co., Boston. The price is 30¢ for a package containing 1000 of the quarter-inch lentils.

B. Suggested Seat Work for the First Year

Seat work during the preliminary blackboard lessons (see pages 27-48) may be simply having the children cut circles from white paper; then color them the primary colors. Only those which show good form should be accepted.

After the children are able to cut acceptable circles they can cut other objects that are round; for instance, a sugar bowl, by adding the handles; a rabbit, by cutting a large circle for the body and a smaller one for the head, then two long ears; a cat can be similarly made, with a long tail.

From the apple shape may be developed the pear by curving it in at the top, and out at the bottom. Later, the lemon, egg, and other forms may be developed similarly.

When the name words or object words are being taught, the teacher will have opportunity to introduce some very interesting seat work which will help vitally to strengthen the work in reading. The teacher may make patterns of the objects; for instance, a ball, a drum, a doll, a bell, a bird, a nest, a hen, a chick, a duck, a kitty, a dog, a rabbit, a cow, a pig, eggs, apples, violets, etc. The children can trace around these patterns and cut out the objects. Such pattern work is not advocated except in the beginning, where it will incidentally give practice in handling scissors and will lay the foundation for freehand cutting, as well as aid in the work of word mastery by connecting the name of the object with the cutting which represents it.

Outline drawings of some of the objects about which the children read during the preliminary blackboard work, and again in the Primer, can be taken from the bold line-drawings which illustrate the Primer. These outlined figures may be utilized for two kinds of seat work and used at different stages of the first year's work. During the period of preliminary blackboard reading, the outlined forms should be used for seat work in tracing and cutting as described above. From outlines of these objects drawn on the blackboard by the teacher, the children can reproduce the forms on the desks with colored pegs, lentils, seeds, or grains of corn. Later in the year these same figures are used for that form of seat work known as *matching words*.

Seat Work Cards are sheets of words that are to be cut apart into small cards, each card showing a word, some of these words being the names of the following objects: chicks, bird, nest, drum, ball, rabbit, apples, hen, violets, pig, rope, duck, doll, cow, kitty, horse, dog, bell.

In a strong envelope, one of which is provided for each child, the teacher places one of each of the pictured cards described, bearing also the name of the object represented;

the teacher places the cut up Seat Work Cards, a certain number of each name word, or object word, in the envelope, mixed together with the outline pictures. Then the child places three or four of the pictures in a row on his desk. Under each picture he places as many Seat Work Cards bearing the name of the object as he finds in his envelope.

The teacher may easily hektograph a supply of Seat Work Cards, and even the outline drawings of the objects named. She may also hektograph a number of the other important words that are most frequently used in the earlier pages of the Primer, to be cut apart and placed in strong envelopes for seat work in sentence building.

In sentence building the teacher writes one or more short sentences on the board. With the Seat Work Cards the child builds the same sentences on his desk. Later on, the teacher may even write an entire short story to be thus reproduced by the child with the Seat Work Cards.

We have said that the seat work should grow out of, or supplement, if it does not prepare for, the class work. For instance, suppose the phonogram that is being taught during the preliminary blackboard work in reading is *wh*. The teacher may have the children sketch little candles. The children may imagine that the candles are to light a birthday cake or a Christmas tree. The point is that the sound made in blowing out the candle is the sound of the phonogram, *wh*, which is then being taught. The forms of the letters *wh* may be traced by the teacher on the child's desk with chalk, which can be easily erased with a damp cloth. Over the teacher's writing the child can make the forms of the letters with colored lentils or pegs, or even with grains of corn or split pease. Such work helps to fix the form, and the child thus connects with that form the sound of the letters. Any other letter or letters may be treated in this way.

For another example we will suppose the teacher has just taught the Phonic Jingle on page 51 of the Primer, which teaches the *at* family. The seat work may be as follows: Hektograph for each child a card like the diagram below:

	at

With alphabet or letter cards — which are really indispensable for the beginner — the child can form words by filling in the blank spaces with letters, thus: *b at, c at, f at, h at, m at*. The child may happen to make such combinations as *lat, jat, wat*, etc. He should be shown at once that there are really no such words as these. Both teacher and pupil will appreciate, by such an instance as this, that seat work, even when very simple, is not purely mechanical work, but that it requires the child to *think*, in order that his work may be accepted.

As soon as the pupil has learned sight words enough, he may be given pages of simple reading matter collected by the teacher for this purpose, — pages from discarded primers, or, better still, the children's Sunday school papers which they may be asked to save and bring to school. With crayon or pencil the child can draw a ring around the words he knows on these pages. This may take the form of play, as, for instance, a contest to see who remembers the most words.

Interspersed throughout the Detailed Lesson Plans in Reading from the Primer and First Reader (pages 48–179) will be found suggestions for seat work in cutting, drawing, molding, etc., — work that, in each instance, is closely related to the special lesson for which it is given.

We append below a number of suggestions for seat work in phonics, related to the Primer and First Reader.

As a way to utilize the phonic review as seat work, the aim of which is to provide drill in recognizing phonic combinations and also to recall words containing these known phonograms, the teacher may make a drawing of a bat, a hen, a ball, and a bed. In preparation for the work the children are to do, the teacher may talk to her class about words containing the phonograms *at*, *en*, *all*, and *ed*. Beneath each drawing she writes the name of the object. These simple outline pictures may be hektographed and placed in an envelope, so that each child may have all four of the drawings, as suggested for the work in *matching words*.

On another sheet of drawing paper the teacher may hektograph words containing the above-mentioned word families, *at*, *en*, *all*, and *ed*, thus:

bat	hen	ball	bed
rat	den	call	red
cat	pen	fall	fed
fat	ten	hall	led
hat	men	wall	wed
sat	fen	tall	Ned

Each child is to have one of these sheets. The child is to cut the sheets into as many parts as there are words. He places these words in an envelope. He arranges his pictures in a row on his desk. Then he assorts the words from his envelope for the purpose of arranging under each picture a column of words containing a phonogram suggested by the

name of the picture; for instance, the name *hen* show the phonogram *en*; under the picture of the hen, he places the words *den, ten*, etc., and so on for the others.

A diagram for seat work drill on the phonogram *un* may be made as follows: The teacher may draw a picture of the sun on the board; then write the phonogram *un* on the face of the sun. At the end of each ray extending from the sun, write some letter or combination of letters that will form words ending in *un*. The children might suggest these phonograms for the rays. Then the children can make those words on their desks with their letter cards.

The teacher may draw a circle on the blackboard in the center of which she draws a saw. This is to strengthen the work of the lesson period in teaching the phonogram *aw*. At intervals on the circumference of the circle, are placed letters or combinations of letters suggested by the children, which will make other words containing the phonogram *aw*. Afterwards the teacher may give the child a box of printed letters to build these words on his desk.

C. Some Suggestions for Seat Work for the Second Reader

The Second Reader is rich in suggestions for seat work. The lessons are filled with interest, and the book suggests wonderful varieties of ways for correlation with hand work.

The plan of the book follows the activities of school life as well as the successive seasons and holidays. This gives the teacher opportunity to enter into the play and interests of childlife, and thus establish a very happy relationship with her pupils. These lessons were intended to be read at the time they are seasonable. This can be done by looking ahead and planning a little on the part of the teacher. The lessons can be read at the time there is a special interest in their content either as a new lesson or as review work.

The pupils will need ordinary drawing paper, a pair of

scissors, and a box of crayons for this work. Black silhouette paper, which can be ordered from Milton Bradley Co., Atlanta, Ga., can be used to advantage in paper cutting.

Suggestions for Pages 5-12

Indian life is the center of interest in these pages; the following assignments in hand work grow out of the reading matter. It is to be remembered that these are only suggestions, for, after all, the best thing is for each teacher herself to work out her problems.

1. Construct and color wigwam.
2. Construct canoe.
3. Cut out bows and arrows.
4. Draw a quiver and decorate it as Indians do.
5. Cut out an Indian, showing characteristics.
6. Cut out an Indian cradle and decorate it Indian fashion.
7. Draw Indian scenes.

At the Literature or Language period the teacher may read the story of Hiawatha to the children.

Pages 34-40

The center of interest here is the Halloween idea, in which Jack-o'-lanterns, witches, bats, black cats, etc., furnish material for seat work.

Pages 42-48

These pages already present many suggestions for Thanksgiving work. The children can draw other pictures than those in the text that will illustrate the Thanksgiving story. The entire story can be told in paper cuttings. Such matters as perspective, good proportions, etc., may be developed in arranging paper cuttings on a poster. Page 48 is full of suggestions for drawing and coloring fruits, etc., for the harvest season.

Pages 49-55

These four pictures really tell the story of "The Fox Who Traveled." They are full of action and, after the pupil has grasped the idea of the story, suggest to him how he can tell the story with his scissors.

Pages 68-69

Have the children draw a Christmas tree with colored crayons, toys that little children like hanging from its branches.

Pages 70-73

Have the children draw pine cones with colored crayons.

Pages 95-100

1. Draw the igloo.
2. Construct sled.
3. Cut out Eskimo dogs.
4. Draw the Northern Lights, using all the colors of the rainbow. If the teacher is fortunate enough to have a sand-table, scenery in the Far North can be suggested on the sand-table by the use of cotton. A small expenditure for artificial snow heightens the effect.

Pages 102-105

The Valentine lessons afford the opportunity for working out many original and unique designs. The opportunity should be given the children to work out their own ideas.

Page 114

Construct the windmill.

D. Additional Suggestions for Seat Work*Material: Sentences*

The teacher duplicates with a hektograph the sentences on any page of the Primer that has been read, using each sentence several times. She then gives these sheets to the children, who are to cut the sentences apart so that each sentence stands on a separate slip of paper. The children may then use these sentence slips in various ways, such as the following:

1. Place all the sentences that are alike in one pile.
2. Put all the sentences the child can read into one pile; if there are any he cannot read, he should put these into another pile.
3. Teacher writes a little story on the board using only the sentences which the pupils have cut apart into strips. The children at their seats reproduce the story by finding the right sentence slips and placing them in the proper sequence to reproduce the story on the board.

Material: Words

The teacher may mimeograph for each child several lists of all the words that have been given to the class. These lists are to be cut apart into separate words which may then be used in such ways as the following:

1. Separate the known words from the unknown.
2. Put into separate piles all the words that are alike.
3. Build sentences that reproduce those written on the blackboard by the teacher.
4. Build original sentences, or sentences the pupil may remember from other reading.
5. Make lists of words, copying the order in the vocabulary at the back of Primer or First Reader. The number of such lists to be copied will increase every day. As soon as

the class has learned a considerable number of words, separate pages from old primers and first readers, or other books, may be given them, with instructions to mark lightly in pencil all the words they know. When a Mother Goose rime has been read, duplicates of the rime should be made by hektograph, and cut apart into the separate words. With these the pupils at their seats reproduce the rime which the teacher has written on the board meanwhile.

With hektographed words the children may copy the arrangement of words at bottom of pages in Primer, placing the initial letter after or beneath each word, as shown on pages 3, 5, etc., of Primer; thus: *Run R run r*; or thus:

Run run
R r

Material: Letters

The small letter cards kept in boxes or stout envelopes may be used in various ways:

1. Find and put into piles all the letters that are alike.
2. Build or reproduce lists of words written by the teacher on the board.
3. Find all words in the lesson that contain three letters and reproduce them with letter cards. Next, let the words of four letters be treated in the same way.
4. The teacher may write on the blackboard certain letters of the alphabet in a row. The children find the letter cards corresponding and place them in separate piles.
5. The new words of the lesson may be written on the board for the pupils to reproduce on their desks with the letter cards.
6. As soon as the pupils have mastered the forms and sounds of the letters they may group under each letter all the words in the lesson which begin with that letter.
7. Several words that have been learned by the class are written on the board by the teacher. The pupils, having

learned the alphabet in its regular order by this time, copy these words with their letter cards and then arrange the words alphabetically.

8. While learning the sounds of the different letters, the pupils may put into one pile all the letters whose sounds they can give, and all the others into a separate pile.

9. With Primers open before them, pupils copy the phonetic words listed at the right of the pages containing the phonic jingles; and copy the phonetic words listed at bottom of pages containing Mother Goose rimes.

SUGGESTIONS FOR DRILLS

Drills should be short, varied, brisk, spirited, and *full of interest* for the pupils. Wherever the idea of a game can be introduced into the drill work, it should be done.

Drills are not only helpful, but absolutely essential in gaining the ability to read rapidly and accurately.

There should be drills on groups of words as well as upon single words, and these groups of words should be recognized at sight just as readily as single words are recognized.

There should also be drills on single letters and their sounds, and on combinations of letters and the sounds these combinations represent.

Lists of words for drill should be prepared on the *thought basis* whenever it is possible. For instance, the following words from the Primer should be given in pairs for drill, one pupil being required to give both words of each pair:

yes	big	day	white
no	little	night	black
over	up	hot	in
under	down	cold	out
come	now	see	mine
go	then	hear	yours

I	father	his	ours
you	mother	hers	yours

Such word groups or idioms as *I see*, *I saw*, *I have*, *This is*, *He has*, and *She has*, are best taught in connection with the nouns, or name words, that are already known to the pupils.

As the number of sight words from the Primer lessons increases, they should be kept in lists on the blackboard arranged in columns according to the initial consonants, as:

ball	can	do	find
bounce	catch	did	father
boy	come	dance	
baby		does	

The names of objects should be taught by showing first the objects and then the names of the objects. Most teachers can provide the few cheap toys that may be needed. If, however, these should be beyond her means and the children cannot bring them, the objects may be drawn on cardboard, colored, and then cut out.

The following list includes the names of most of the objects referred to in the Primer:

a ball	a flower	a nest	a pig
a drum	an egg	an owl	a sheep
a doll	an apple	a bat	a lamb
a rope	a kitty	a rat	a hen
a bell	a dog	a mouse	a duck
a clock	a cat	a frog	some chicks
a pail	a rabbit	a horse	some oxen
a candlestick	a bird	a cow	

When a sufficient number of these name words have been taught in connection with the objects or their representations, a game may be played not only to drill the words but also to teach idioms such as those mentioned above. The game may be called "The Peep Show," played as follows:

A number of objects whose names are known are placed in a chair over the back of which a cloth is hung to hide the objects from the class.

A pupil peeps behind the cloth and whispers to the teacher, "I see a drum." This the teacher writes on the blackboard, while the child stands looking at the drum. The first member of the class to recognize the sentence raises his hand to show that he knows it, reads it aloud, and is then allowed to take his turn at peeping and whispering to the teacher.

The idiom *I saw* is taught similarly: the pupil peeps, whispers to the teacher, and then turns away so that he is evidently no longer looking at the object.

The idiom *I have* is taught as follows: the pupil holds one of the objects out of sight of the class, while the teacher writes; then the child says as he shows the object, "I have a ball." The idiom *This is* is taught in the same way.

The idioms *He has* and *She has* are taught in much the same way. One pupil holds an object, hiding it from the class. The teacher writes, "He has a ball," or "She has a kitty," and the pupils of the class read or "tell" what the pupil has. As soon as the sentence is read correctly, the pupil holding the object holds it up to view.

The word groups or phrases of the Primer and First Reader should be given in review drills and should be recognized instantly by the children just as single words are recognized. Such drills are great aids to rapid, accurate, and smooth reading, and will effectively overcome any tendency to call one word at a time, or to give as much emphasis to the articles, *the, a, an*, as to their nouns.

The word groups in the list following are found in the Primer. As soon as one of these word groups has been taught in a reading lesson, the teacher should add it to the list of phrases, or word groups, which she will give later in her review drills:

to you, to me, to her, to him, to them, to it, to us; Did you, Did she, Did he, Did I, Did they; Do you, Do they, Do I, Do we; Does he, Does she, Does it.

to pitch it, to catch it, to toss it, to bounce it, to kick it, to get it, to hide it, to find it; to play, to hide, to run, to walk; with a ball, with a rope, with a hat, with a drum, with a doll.

Will you, Will he, Will she, Will they; I am, She is, He is, It is, They are, We are, You are; Is it, Is he, Is she; for her, for him, for me, for it, for us, for them.

I like to, We like to, They like to; Here is, Where is, What is, How is; Here are, There are, Where are, What are.

like a bird, like a cat, like a rat, like a mouse; in the tree, in the barn, in the pen, in the house, in the nest, in the water, in the pond, in the brook, in the ground, in the hole, in the flower, in the meadow, in the woods, in the town; on the tree, on the apple, on the hay, on the ground, on the flower, on the clover.

at home, at the barn, at the brook, at the pond.

to the woods, to the pond, to the meadow, to the orchard.

through the window, through the woods; into the water. into the flowers; upon a hill; under the water, under the swing, under the ground, under my hat; out of the brook, out of the water, out of the flowers; over your head, over the clover, over the hill, over the candlestick.

The word groups and phrases in the lists following will be found in the First Reader on the pages indicated by the figures in parentheses:

(1) Their little sister, the little girls, is with them, came here to play;

(2) by the wall, in the oak tree, like a little swing, about the bird swing;

(3) about the red, red rose;

- (5) the children's home, in the old home, three years old;
- (6) on the big bough, up on the old oak, just like a swing, in their swing, in the tree top, the dear baby birds, down to the ground;
- (7) in the old oak tree, a dear little nest, safe and high, blue as blue can be, like the sky, in that little nest, rocks the bough, where they safely rest;
- (8) two happy little birds, up on the tree, high up on the tree; (10) in the rose vine, in the pretty rose vine, by and by, where the nest hung, to the tall tree, for the birdies, a home for the birdies, looking for them, a cunning nest, the baby larks; (11) up in the sky, up in the air, up in the air so high, in a nest so round, go to sleep, down in the grass, down in the grass so deep;
- (12) in the spring time, through the air, through the sweet air, through the orchard, in the clover, with the lambs, on the lamb's neck;
- (13) the happy children, once again, all for you;
- (14) the meadow grass;
- (15) to see father mow, it is fun, swinging in the orchard, if I may, to help them;
- (16) a beautiful summer night, sweet with clover blooms, shine in the sky, in the deep grass, down at the larks, at the sleeping lambs, about the larks, the beautiful bright stars;
- (19) one day, a pretty little mouse, such a pretty little mouse, come out again, in the fields, to the rats and mice, here in the fields, live in the house, lives in the woods, in the top of a tree;
- (20) lived in a town, went to see, such fine fun, something to eat, all you have, year after year;
- (21) glad to go home, with his cousin, went to town, to a fine house, came safely, the things I eat, into the house, in the fields again;

- (22) at once, fell to eating, into the room, with a growl, with a broom;
- (23) stole back again, safe in the hole, where corn and wheat grow, to be sure;
- (24) a wee happy lamb, to the other side of the hill, to see my granny;
- (25) till he goes, to your granny's house, with a howl;
- (26) with a roar; (27) at last;
- (28) to eat grass and grow fat, you should have seen, as fat as you can be, just such fat lambs, in a sheep skin drum;
- (29) rolling along, into the fire, could not see, and so will you, as fast as he could go;
- (30) as sure as I'm a fox, an old sheep skin;
- (31) rolling safely along, safe at home;
- (33) in the stable, in the hayloft, up the ladder, have had a ride; (34) in the garden, red and white flowers, red roses and rosebuds, bright yellow daffodils, gathering roses;
- (35) tell me true, I pray you, as sweet as a red, red, rose, a little girl like you, that's what she must do.

This is sufficient to indicate the kind of word groups the teacher should select for her review drills. If persisted in, these exercises will produce surprising results.

The reading of *flash sentences* partakes of the nature of drill on word groups.

In the early part of the term the teacher should prepare a number of sentences for this *flash reading*. Manila paper may be cut into strips, each strip long enough and wide enough to hold a sentence written in large clear script with packer's crayon, or with rubber pen and ink. Action sentences and sentences, or "stories," to be "made true" make good material for flash reading. The strip of paper is held up to view for only an instant, then lowered and one called upon to put the sentence into action, or to read it.

Instead of strips of manila paper, some teachers prefer

to use an ordinary window shade on a spring roller, fastened to the top of the blackboard, which conceals the sentences previously written on the board by the teacher. As the shade is rolled up, the first sentence at the bottom comes into view, is exposed for a moment, and then quickly erased. The pupils watch intently for the sentence, take it in at a glance, and either put it into action or read it aloud. Words and phrases as well as flash sentences can be so drilled upon.

The teacher should hold daily drill also on the words and short sentences that she teaches incidentally. For a while she should write on the board such words, requests, or commands as the following, every time she speaks them:

Thank you. Let us sing. Put your books in the desks. Rise, Turn. Face. March. Good-morning. Good-by.

After a time she leaves these words and sentences on certain parts of the blackboard. Then, whenever she speaks them, she merely runs the pointer under them.

The name of every song to be sung should be written on the board as the teacher speaks it. The title of the story to be read should be treated in the same way. The names of the days of the week and of the months and the names of the children should be taught as part of this incidental reading. The teacher says, writing as she speaks:

“To-day is Monday. To-day is Friday. To-morrow will be Saturday. This is September.”

The teacher writes, “Get the ball, George,” and speaks the name “George” as she writes it. After a time she points to the name without speaking it. A stout card should be given to each pupil with his first name written upon it in large clear script. This card is to be kept on his desk where he can see it. When the first name has become perfectly familiar as a written word, another card bearing both the given and family names replaces the first card.

The use of capital letters and of the period and question

mark may be taught incidentally and drilled upon during the early lessons in reading from the blackboard.

On beginning to write a sentence, the teacher says, "I must begin this word with a capital letter, a big letter, because this is the first word in the sentence." If she is about to write the name of a person in the sentence, she says, "I must begin this word with a capital because it is someone's name." When finishing a sentence, she makes a period, saying, "I must place a period here, because this is the end of a sentence that tells us something." When ending a written question, she makes a question mark, saying, "I must put a question mark here, for this is the end of a sentence that asks a question."

Later in the year, or in the second year, she may write some such sentence as, *Frank said, "Let me help you, Father."* The teacher says, "I must put these *talking* marks *before* the *first* word Frank said, and also after the last word he said." And as she says this, she makes the quotation marks, which mean nothing to children when called "quotation marks," but are full of meaning as "talking marks."

Doing such things as these repeatedly is a most valuable and effective *drill*. Drill upon separate words or upon letters may be given in many different ways and by many devices. The teacher should learn to give drills in many ways. It is well, however, to "hold to one type of drill until the class has learned how to work rapidly."

At least two periods of drill, each five to seven minutes long, should be given every day. This is long enough for a period of drill upon sight words, that is, words known as wholes and at sight. Longer periods should be given for drill on words that must be sounded.

The Word Cards or Phonic Drill Cards, showing in print the words of the Primer, should be used every day. They should be used in teaching the new words of the lesson, but

their principal use is in word drills and in testing the pupils' ability to recognize quickly the words that have already been taught. At first this drill work should be somewhat slow, so that each child may have a part in the word recognition, but by degrees the work should move more rapidly. At first only two or three cards are used, of course, but others are added to the pack as new words are developed with each new reading lesson. For class drill the cards may be used in either of the two ways following:

(1) The teacher holds the pack of cards vertically in front of the class, the lower edge of the pack resting upon the fingers of her left hand. As the child pronounces the word on the front card, the teacher quickly lifts it over to the back of the pack and the word on the next card exposed is immediately pronounced. The class pronounces in this way all the words on one side of the cards. The whole pack is then turned round and the words on the other side of the cards are pronounced in the same way.

(2) In case the teacher wishes to show the words on both sides of each card before going on, she must handle the cards a little differently. She takes the card that is in front by the middle of its lower edge, and, by a quick turn of the wrist, she shows the reverse of it before slipping it out of sight at the back of the pack.

The whole class should give the word quickly if the child called upon does not pronounce it before the teacher calls out "Class!" Occasionally the class may give the words in concert. Sometimes the cards may be placed in a row on the blackboard ledge. Teacher pronounces a word and instantly calls name of pupil, who runs and gets the card, bringing it to her. For a variation of this drill, the teacher writes the word on the board, instead of pronouncing it, immediately calling upon the pupil, who is to run to the blackboard ledge, get the card showing the printed word,

and then hold it under the script form which the teacher has written. Again, the cards may be distributed among the children. The teacher calls for a word, and the pupil who holds that word runs to the teacher with it.

The teacher arranges the printed cards in a pack following the order of the words given in the Primer. She tells the page of the Primer to be used and the children open to the page indicated. The teacher shows words on cards and pupils find them on Primer page.

The word cards may be placed on the chalk shelf all around the room. Two children start a race from each end of the row of words, beginning when the teacher says "Ready!" to pick up the cards on which are words he knows by sight. When the two children have taken up all the words they know, they stand in front of the class to pronounce the words on the cards they hold.

Again, the teacher writes words in columns on the board, low enough for the children to touch with ease. To one child is given a piece of chalk of one color, to another child a piece of chalk of a different color. At the word "Ready!" they begin to encircle or *catch in their rings*, or *nets*, as many of the words as they know by sight.

Again, a number of words that need to be drilled upon are written in columns on the board, thus:

run	see	Do	the	can
now	Frank	you	ball	pitch
stop	Alice	I	get	to

The teacher says, "Touch with the pointer the words that say, *I see Frank.* *I see Alice run.*

I see Frank pitch the ball.

Alice can pitch the ball.

Frank can get the ball.

You can see the ball.

See Frank stop the ball.

Do you see the ball?

I see Alice pitch the ball to Frank."

Lists of words are written on the board. A pupil is sent from the room. Then the class decide upon one of the words as the word which the pupil who is out must find. The pupil returns to the room and, pointing to the words one after the other, asks, as he touches the word, "Is it *have?*" "*Is it with?*" "*Is it like?*" etc., until he hits upon the word which the class had selected.

Besides the cards containing sight words, to be used in drills as described above, there are other cards for drilling on the sounds of letters and letter combinations, or phonograms. Sets of all Drill Cards for the Haliburton Readers may be obtained from D. C. Heath and Company, the publishers.

On one side of each Phonic Drill Card is a word from which the initial letter and its sound is deduced. On the other side is the initial letter in two forms, the capital and the small letter. These cards can be made by the teacher from manila paper, bought by the yard, and the words and letters can be printed with a sign-marker, or she may make them in script by using oil crayons, or those crayons known as the "Standard checking crayon No. 31," or the "Marking crayon No. 39." Even better than these might be a large shading pen, or rubber pen, that can be bought for about 25 cents and may be used with ink.

These cards are used in class drills for the purpose of associating the form of the letter or letters with the familiar sounds heard in the word. Valuable concert work can be done with these cards.

The teacher should practice the handling of these cards until she becomes skilled in their use.

With her left hand she holds the pack of cards in front of her. As she looks down at the card which is at the back

of the pack and next to her, she sees the letters which are on the side of the card exposed to her gaze. The letters tell her what *word* is on the other side of the card. She lifts that card over the top of the pack so that the class sees the word. She holds it above the pack for an instant, till the class pronounces the word. Then, by a quick turn of her wrist, she shows the other side of the card. The class gives the sound of the word's initial letter which appears on that side. The card is quickly turned again and placed in front of the pack so that the *word* is on the outside, exposed to the class. The only reason for this is that the card can most easily and quickly be disposed of by this arrangement and the next card quickly treated in the same way. Such concerted work should be brisk and animated. The slower, duller pupils should be taken individually or in small groups for repetition of this work.

Some teachers find it very helpful to make additional packs of cards for class drills. Each of these cards has on one side a familiar word,—one that the class knows as a sight word. On the other side of the card, or on the same side under the word, is shown the letter combination, or phonogram, that helps with the initial phonogram to sound the word. The following arrangement represents the appearance of some of the cards:

see	room	look	rain
ee	oo	oo	ai

Drills with these cards are to be conducted as described above for the other cards if the phonograms are on one side and the words on the other side of the cards. By turning to the numbered groups of words to be found in this Manual under the heading of The Phonetic Chart (see pages 373-398) the teacher will find at the end of each Group the words and phonograms which she may wish to put on these additional packs of drill cards.

A good form of rapid drill from the blackboard may be given in the following way:

The teacher writes a phonogram on the board and has the class give its sound; as, for instance, the phonogram *ight*. As fast as she can make and erase different letters placed before the phonogram, she presents different words for the class to pronounce immediately. By writing *f*, then *l*, *m*, *n*, *r*, *s*, *t*, *kn*, *fr*, *pl*, and *sl* before *ight*, she shows rapidly and the class pronounces instantly the words *fight*, *light*, *might*, *night*, *right*, *sight*, *tight*, *knight*, *fright*, *plight*, and *slight*.

Drill in phonics leads automatically to drill in spelling.

It may be urged that spelling is more correctly regarded as a part of language than as a part of reading. This is true, but there are ample reasons why such drills in phonics as are given here provide the very best preparation for intelligent and thoughtful spelling. There is no reason why a child may not "apply his knowledge of phonics to spelling just as readily as to reading." Indirectly the application of phonics to spelling will aid in reading.

Directions for using the Phonetic Chart in sounding words are given elsewhere in this Manual. This chart may also be used to great advantage as a spelling chart.

If the teacher has not one of the charts published by D. C. Heath and Company, she can always turn to the pages of her Manual on which the words of the Phonetic Chart are given. Any one of these lists she can copy upon the blackboard for use as a drill in spelling.

The spelling process for each word should be first *sound spelling*, next *oral spelling*, and thirdly *written spelling*; these steps may be realized as follows:

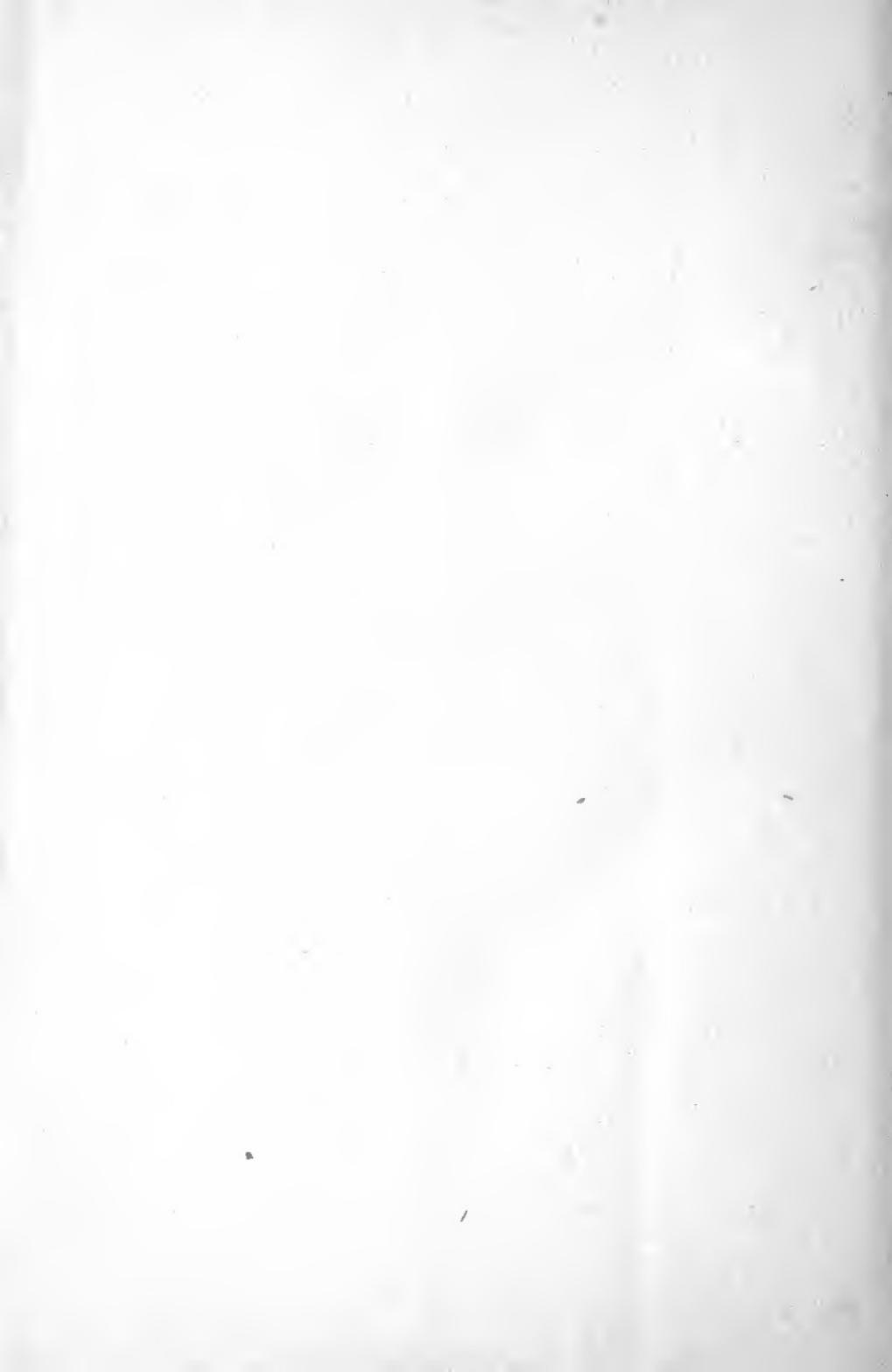
- (1) Class sound and pronounce all the words of the list.
- (2) The words are erased (or the chart is turned over) and the teacher pronounces a word. Pupil sounds the word, giving every *sound* into which he can analyze the word.

He then spells the word orally; that is, calls the letters in the word by their *names* in the right order.

(3) The class writes the word.

Such work as this should not be begun before the latter part of the first year or the beginning of the second year.

It is not well for the pupils to learn the *names* of the letters of the alphabet before this time. If the *names* of the letters are learned too early, the pupils will not learn to depend upon the *sounds* of the letters in mastering words for themselves, which, after all, is the chief purpose for which the teacher gives the drills in phonics.









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